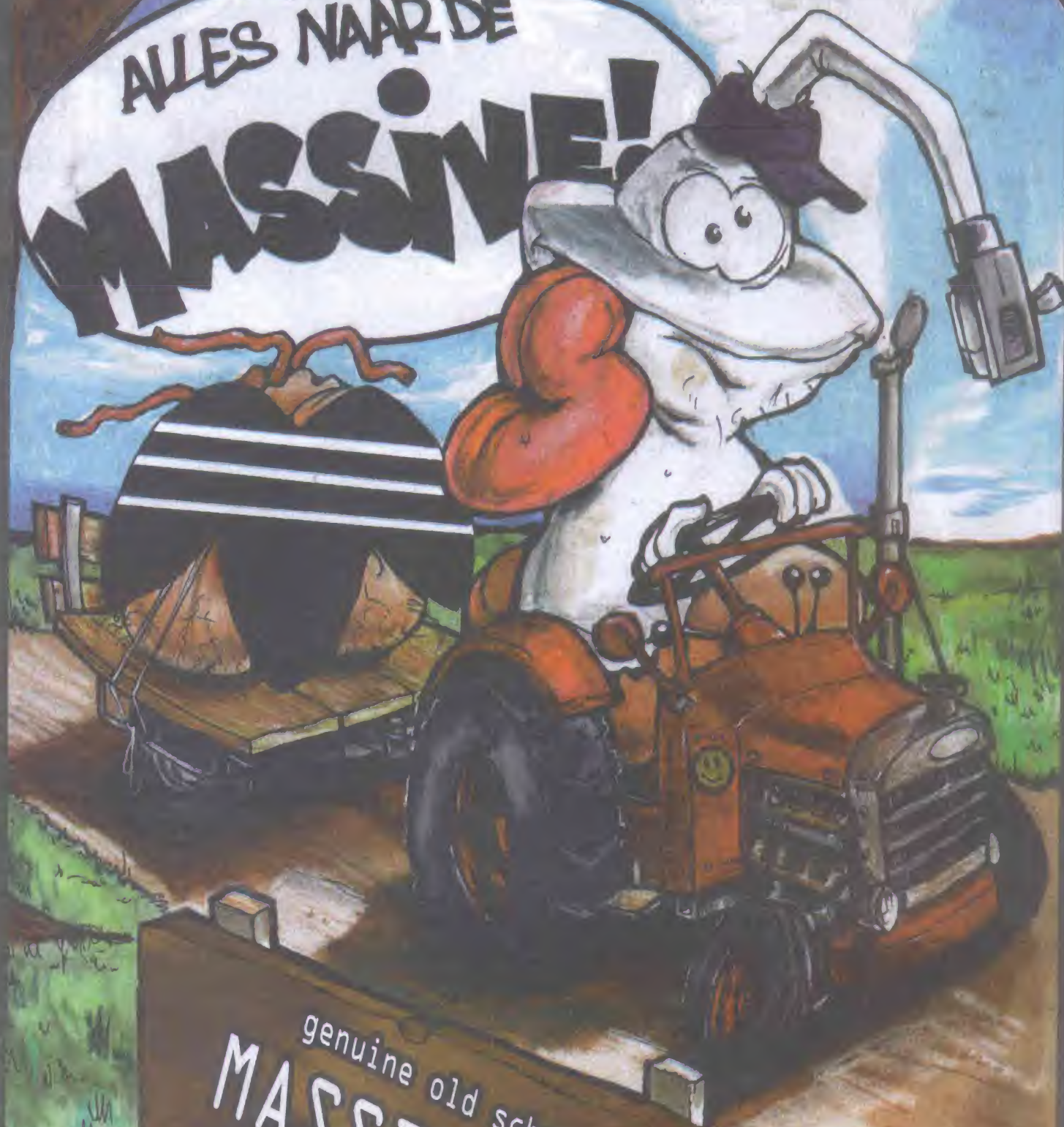


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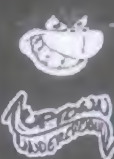
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LETTERS TO THE EDITOR

Hello Massive Humans,
My name is Obvious World. I spin and produce muzak in Iowa for the dimensional shift that is taking place here in the universe. I spun at Ravestock last summer, hooked up with Planet Generation from Paris and moved to NYC to produce an album with them. During my time there I interacted with Carlos (SoulSlinger) and learned that he caught my six hour set at Ravestock and had good experiences (he says he saw aliens afterwards). That made me glad. I met Moby, who is a most down to earth and highly supercharged beautiful human being. SuperDuperReal. So real I had to ask him if he knew he was Moby. He did. I have since left New York and moved back to Iowa to breathe air with oxygen in it and to pursue coherent music more deeply without labels or contradictions and above all with my health. Since my leaving I have not been in touch much with the city dwellers of New York although I do consider Carlos to be a good friend or at least a great audience (with a super unique vibe to boot). I did some other performances for Scotto while in NYC at some pretty large clubs, and I continue to perform happily unraveling the golden spiral of subtlety and frank for mySelf and for those who appreciate the obvious.

Recently I was in north carolina helping a new political party called the Natural Law Party get ballot access. The party is based on Nature and has many strong points for the future welfare of the collective consciousness. Their platform consists of things like:

- alternative fuel sources (ie: solar, wind, and geothermal),
- the eradication of special interest groups (like Getty Oil & RJ Reynolds)—the Natural Law Party is a grass roots organization,
- Preventive Medicine to stay healthy (there are commonly available herbs that are used in a tea called Essiak that have been known to cure cancer and other "fatal" diseases, yet it remains unpublicized because of the pharmaceutical companies and other sleeping people who are busily controlling the world right now),
- and on the final political tip, the Natural Law Party is completely against the Genetic Engineering of foods. They stand in favor of organic farmers and organic farming which benefits our physiologies, our wallets and our farmland. So far the party is on the ballot in 25 states and we expect to be on many more by election time. The republicans, democrats, and Ross Perotians don't know what to do about us, its great!

While I was in North Carolina I spoke with a guy named Scott Modie who runs a store called Knee Deep and I found your magazine there. I thank him for stocking your

material and I Thank you for publishing. Your work contains knowledge worth photocopying and handing out to brothers and sisters, friends and lovers.

As a group we are beginning to wake up to a reality that holds everything we can imagine! Trancing, transcending, moving through the inner experience to understand the whole. Integration of what we recognize on the dancefloor, sharing it with our daily environment, creating a bubble of true dynamic life all around us.

We are progressing forward and expanding outward through the stale world of mental chatter and television realities.

We are beginning to understand how to shape and form matter, transcending the gross physical plane of illusion and contacting the source of Being.

We are redefining existence based on inner values of eternity and strength that stand unaffected by outer consequence.

We are witnessing true LOVE as it has been referred to by the greatest thinkers and wisest cultures of Earth.

We are the future.

We are the present.

We are beacons of light shining through a dark material vortex of boring consumerism that aches of stale sales pitches and faithless leaders.

We are needed. The earth has called us to come and wake up the sleepers, by virtue of our existence here today it is living proof that we heard the call.

We are living here reminding one another of our oneness, our strengths, and our ability to shape reality just by being happy and focused on growth.

We are a group of people, a tribe, a family, a planet, and a mass of universes pulsating brightly together.

Massive is sweet nectar that nourishes our lobes, feeding our hunger as we listen to the music... the music that is our perpetual soundtrack. Inexplicably each of us experiences the bliss more addictive than nicotine.

Details vary (as details do) but the overall phenomenal experience is true and universal and (without giving it all away) it occurs inside.

This inner experience is so true that it has lured us out of our plastic coated, fractured fifties-frightened households and deep into warehouses, stadiums, and beautiful fields filled with people just like US.

Are we receiving alien transmissions?

Are our visions true?

Is the Earth communicating to everyone?

Poison picked apart my physiology and all I had left were my visions of darkness.

Nature lured me to her door with visions of eternity and left me standing, detoxing, so I could understand what I am experiencing. Rapid evolution of a species comes in phas-

es. The next phase we are entering into consists of lots of work based on a creative externalization of our universality.

This is to insure a full integration of what we experience psychedelically or spiritually. A fusing between matter and spirit must occur or we will be whisked away by our own astounding discoveries of higher knowledge.

It is important to be aware of the poisons put into our drugs by the

dealers, and by the government. They do not want us to have utopian visions so we get laced stuff with god-knows-what that makes us freak out and want to give it all up. We have only to look within, stay true to what is eternal, and begin DOING and we will actualize the society of fantastic light that peaks through the veil of illusion every so often. We can enjoy it permanently as a reality which can't be altered by ignorance.

The music and our inner experience have wisely brought us together for reasons which may not yet completely make sense. So hang on, let go and focus.

Find people who are looking above and beyond the dirty-crooked-money, drugs, and pompous hype, they are living symbols of a paradigm which will be crushed by the members of our world who have had the pure experience of eternity.

As a group of knowers we have the responsibility to share our knowledge so that those people who are not benefiting nature and her creation can begin to live harmoniously with us. Do not make them wrong for where they are at in their evolution. Help by doing your part in any way you most naturally can.

Uplift them with what you know and Soon we will begin to enjoy heaven on earth. Nature speaks to me and I understand. I have thrown down my arms and opened up my heart.

I love my enemy as I love my friend. I transcend the illusion of our world and rest my bones and soul. In truth.

I see reality as a witness to it all. I am free of the illusion.

I am like "dis-illusioned."

I am an expression of creative intelligence that arises from a field of absolute silence and total potential. Like wow man.

And now that I have experienced freedom I focus every day on enlivening the subtle aspects of nature which inspire truth in my self and in my environment.

Terrence McKenna once said "Because you don't worry if you've seen the end, if you know how it comes out you go back and you take your place in the play and you let it all roll on without anxiety." This is to encourage the seeker who has raved the ultimate visions out of a simple ritual and found something sincerely real going on.

The old "well-now-what? syndrome"

Collectively we are becoming aware of our potential, I mean what more can it take? And I believe we know we have power.

We are everywhere.

We're on dance floors dancing.

We're in our cars driving to our favorite tapes.

These are powerful actions which have equally powerful results.

We are all re-cognizing the truth of our existence here on earth.

Everywhere, people are having great AH-HA experiences- moments of clarity when we get into the "zone" (as it's called in sports) and we perform action effortlessly, spontaneously, and most effectively.

We are becoming the knower, knowing, and the known coexisting simultaneously. This is what it's like to feel life with love and zeal, energized by our knowledge of reality.

Happily, your magazine spoke to me on this level and I want to buy a couple hundred to distribute to friends here in Iowa.

I made some warm acquaintances while in north carolina, some of which are even getting actively involved with the Natural Law Party now. It's a very exciting experience when we have a mega-positive influence on society. I plan to travel and spin when nature permits, and hopefully I will get the opportunity to spin my unique and unpredictable style of modern information via beats, waves, quotes, and transcendental practice, for You. This letter was meant to be merely a request for a stack or two of your magazines so I could distribute them here in my home state/ sanctuary/ refuge/ oasis/ lilypod. After writing to you though, I feel this could count as an official submission. Something beautiful for the eyes of everyone who reads Massive- a radical collection of words.

If anyone is interested in the Natural Law Party or anything, I can be reached via obviousworld@fairfield.com. Please write if the above strikes truth with your truth. Reality is shared by expressing, and is perfected by creating examples of it around us.

Thank you for motivating on the action tip, thank you for creating a forum for this sort of knowledge to be expressed, and thank you for reading what I wrote. Speak to you in the future.

Obvious World
A.K.A. Matthew Ahearn

props! gottcha mag!! cheers!!! like it a lot!!! so i thought i gotta give back sum' creds, aye? anyway danx and keep it up all the way!! may the funk be with you,

cari lekebusch
hybrid productions stockholm, sweden

Hey Massive, I am a 17 year old guy from Madison, WI, and while I can't claim any real hardcoreness (I don't trust people who do), I thought I might share my ideas on something that bugs me: Gabber. Now I know it's not that hip to dis on gabber, but I feel strongly about this, so hear me out. With conventional music (i.e. alternative, rock, , most stuff) the standard arrangement is too have lyrics on the foreground, and the music is just the presenter of the lyrics: the message is the words, and the music is the vehicle for the message. But with more abstract (And in my mind, superior) music and conventional instrumentals, there are no words. But that by no means suggests that techno, or classical, or whatever does not have a message, it's simply that the message is the music, and the music is the message. So when you bring an element of Gabber, which takes joy in it's ferocity, and is unapologetically evil, to techno, you create nothing but music who's vibe is nothing but negative, aggressive, and evil. And that's why Gabber should stab it's last baby, take a bow, and LEAVE. If anyone out there has any thoughts along the same or different lines, feel free to e-mail me. Thank you for your time.

Dan Norton

Dan_Norton@wow.com

Hey there:

I am writing here from Madison, Wisconsin. I am one that we are all familiar with because I have been around for so long. I have a few things to say to all of the people around the world that read this mag. I have waited for what seems to be too long to say this. I am very unhappy (to say the least) with all of the things that are going on in the rave scene. When I first started going to parties, people were really into the music and into meeting people. Now it isn't like that. I go to parties and I get sick looking at all of these kids sucking on pacifiers at age 18 and 19 years old. I think that the image that these kids are giving is horrible and I can't stand it anymore. DJ's and promoters from other parts of the world that come here think that our scene is "falling off." I think that they are right. Promoters and DJ's and party kids are not united anymore here, they are just trying to be a part of a "negative" image. Why can't it be like it was when I was young: energy, fun, love, and happiness. What is really going on? I can't stand the attitudes and stupidity of the kids that should be trying to form a family of underground partiers. I am not trying to make this just another "bitch" letter, but because I am moving to the West coast in a few weeks, I feel that it is necessary to let people know how the "older" people of this scene

feel. I know for a fact that a lot of us feel this way, nevertheless, we are not speaking up because we are trying to fix things in our own little ways. This is stupid, we need to work together, as a family, to get things to where they should be in this day and age. I hope that you all are hearing this message. If you aren't we are going to continue to have problems that will eventually ruin our scene. I am full of love and open to comments. I hope to hear them.

Lady Smiles (Gene)

gmtaylor@students.wisc.edu

Hi, my name is Tom and I live in Southern California. I recently received a copy of your magazine (the one with the outer limits ad) at a rave on July 6, 1996. I am originally from the U.P. and found the information contained in your magazine to be real informative and quite interesting. I especially liked your (Matt/Dan's) commentary addressing Oscar Lopez's concerns about the rising coast of parties. I don't want to get off on a rant, but for myself and my wife, we are tired of being misled by some event promoters who initially promise the "BEST" to bait the hook and by further reeling you in by saying that "the event is being held in L.A.", which all sounds quite appealing when first heard. After driving 87 miles to the map point in L.A. and then paying \$20.00/ticket and being handed a map that takes you an additional 80 miles from that location to a very stale place with semi-ok sound, bad lighting and one visual set up is sad and what I believe is an abuse of the scene. I have felt this way for a while and as you told Oscar in your commentary "the best solution is to DO IT YOURSELF." I would love to do this myself and create those events that you made mention of in your reply, you know the ones that have huge sound, amazing lights and visuals and most importantly to have the best talent and location that money can buy. However, I have recently made a few attempts to become involved in the local scene and to begin working on promoting bigger and better events. Unfortunately, I have not made any progress in my attempts and am wondering why and if I can get some advice from you as to what I can and should do. I am interested in joining a very reputable and positive family or doing it solo. In a nutshell, I enjoy the scene to the fullest and do not want to continue to see the scene slipping into hands of promoters who are solely in it for the money and not for the good of the scene. In addition to that, I am currently financially capable of producing events in excess of \$50K if need be to bring the scene to a higher platform in regard to the quality and a reputation of giving 100% guaranteed satisfaction. What I do not have is the connection I need to get into the "network." I have attempted to contact some local families that I feel bring goodness to the scene with intentions of hopefully joining them in their family and becoming part of the scene. Needless to say, I haven't gotten very far and I am frustrated that I have the essentials to do wonders for the scene, but lack the needed support to accomplish this task. Do you have any suggestions for me? I would appreciate any information that you can share with me and look forward to attending "Outer Limits".

Tom

Papadoc99@aol.com

What's up Massive?

This letter is for Dan, as I have a couple comments on your music reviews in issue 13... First off, in your review of DOA's Mutha Fuckin' New York Hardcore release, "Yo Mutha Pt. 3" might very well be a "dud", but I think you're way the fuck off by including

"NYC Speedcore" on the Dan Doormouse Dud List". That track is the shit in my opinion, as well as in the opinion of most people I have heard comment on it. I know that a good handful of people, at least, probably changed their opinions on it after reading your negative review, but those people should face the fact that having "Massive" tattooed on your ass doesn't exactly make your opinion "right". Second off, regarding the review on the Industrial Fuckin' Strength CD... I fucking love Nasenbluten, but gee, I didn't realize they did the tracks "Cunt Face" and "Cocksucker" ... (could've sworn it was Bloody-mutha fuck you in the bootay-Fist...) Speaking of "gee", what's wrong with a little Rob Gee cheese-core? (I think the track's kinda funny). Oh well, your reviews are generally right on, as well as informative, but I just felt like you kinda fucked those up. Extended props to Rackme, (even if you agreed with Dan...) Love,

Brett Stephan
Mpls, MN

Dan responds:

First off, let me say you're right, my opinion should always be taken as just that, an opinion. With my reviews, I try to be as unbiased and fair as possible. Lets face it, the new DOA can't compare to their older release, which was considerably more creative, fresh sounding, and overall solid. As far as the Nasenbluten thing goes, fax to 011-61. Ask Mark Newlands, the guy behind the label Bloody Fist what the name of his group is. If you call his group Bloody Fist he'll be liable to send you a pipe bomb, and then come to your house and piss on your corpse. Why Industrial Strength still uses Bloody Fist instead of Nasenbluten is a mystery not only to myself but also to the three Aussie motherfuckers that comprise Nasenbluten. Check our interview with Nasenbluten in issue ten of this fine publication if you have any further questions about this subject. As far as the Rob Gee track...dunno, not really my style. I'll accept that I'm a fuck up, I kind of like that name. Kind of reminds me of being in the navy in '89 and the bigger guys would corner me and tell me that I fucked up, and that they in turn were going to fuck me up, the butt that is. Vaseline, sweet Vaseline, how I wish I had you then. Nothing but dry, flaky, chaffed anus back then. Now it's a smooth ride, twelve inches of straight (well, not really, more bent actually) glide. For further sexual tales, call 414-777-3982, and leave a message. Will trade phone sex for vinyl.

Yours anally-

Danny wanny Mr. Fanny Doormouse

MASSIVE POSSE

whud up I am writing you cause I am PISSSED OFF at our scene in general. I remember when I first started going to parties how we used to pay a couple of bucks and go dance all night, go meet some people who we will probably never see again, give away stickers and suckers and get some in return, and most of all dance the night away to some music we only knew as techno. Today you go to a party and the majority of people are more concerned about who's spinnin' or what kind of drugs they're going to take... I know why people think this way but I thought that was the entire reason why we all started going to these parties. The freedom to do whatever you please however you please was (notice the word was as in past tense) how these were done in the day and now people are taking advantage of that freedom. I don't know about you but I don't go to raves to get fucked up (I can do that at home) or to take advantage of girls who are fucked up (I can do that at a club, bar, what have you) or to

sell some unsuspecting kid a piece of paper that I told him was acid (isn't that what high school is for?) or to hear some asshole yellin' FAGGOT!!!! (that was what Gym class was for) I personally go to parties to get away from all that. And I don't think I could say it enough but I REALLY DON'T CARE WHO IS SPINNING OR WHERE HE/SHE IS FROM OR WHAT STYLE THEY ARE. these things are irrelevant. it's all just music anyways and if you dance different to every style of music out there then you are one talented motherfucker cause I can't even count how many different styles there are let alone try to make up a dance for each one. And one more thing, I am from Milwaukee, about 750,000 people are too, so why is it that you go to a Milwaukee party and see about 500 people but you go to Madison and see 3-4 times as many? some as in Chicago?? come on folks cause at those Chicago parties or Madison parties I know that there are a lot of you bugs from Milwaukee down there when there is a party here in Milwaukee. Now on special occasions I can understand, but it seems like every week people are abandoning our scene for someone else's...and then they complain about how Milwaukee sucks...I wish I could smack each and every person in the head who thinks this way...you know what I have an idea...if they want to go away so bad each weekend, WHY DON'T YOU JUST STAY THERE? we don't need you anyway. I remember Milwaukee having one of the best scenes in the country. well, why not again? we don't need Terry Mullan to come spin here to have a good time, We got plenty of D's here and god damn it, it's all just a bunch of records. I don't care if the beats are matched or if you can scratch or what the hell, I just like to hear a solid 4 over 4 or a nice rolled fat bass line, that's all I ask. so

be kawl like me and support your city you fuckin Cheeseheads eh?

Ufo1099772@aol.com

Dear Massive,

We are looked upon by society as a clan of "RAVERS" defined as a bunch of hooligans that terrorize faultless citizens, wear fat pants, party until the sun comes up, and drown their systems with stupendous amounts of drugs- if they only knew what it was really about (as if they would even be able to conceive of it) Going to parties is becoming more and more a way of life for me with every progressing moment in time. I wish that every being could grasp in their hearts the true energy of a party. It can be such an intense moment in an individual's life that everything that they ever thought was true is found otherwise, or expanded on greatly. I remember the first time I had a feeling like that, the time that I realized we are the dawn of a new age, the coming of a new era. We are the future. Our people will reach a new level of enlightenment. A level that will hopefully be greatly respected throughout our universe, and surely our family will expand with knowledge.

So next time you go to a party, be sure to tell someone you love them. And with each new coming sunrise, remember who you are, and do something for somebody you care about. We are family...we need to take care of ourselves and each other, so that someday we will show every soul what happiness is REALLY about. PEACE, LOVE, UNITY

Molly

Madison, WI

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<hi, this is ian from massive calling to talk to jack?>

hi ian, this is jack.

<hey, how are you?>

cool. how are you?

<alright... [ass-kissing due to lowly writer talking to a music legend snipped] about the new album... what was up with all the record label stuff that was going on? there was a fair amount of information going around that probably wasn't supposed to be going around... we heard the singles for "nuclear bomb" and "asbestos lead asbestos" got first bumped and then delayed and then canceled...>

yeah... the usual record label... stuff... y'know... we're signed to a european label, that being play it again sam and we're [licensed] to different labels in different territories. in america we're on 'nothing' now, where previously we used to be on mute, before that we used to be on wax trax! - in japan we're on alpha, in australia a different label, shock. so it's always sort of thirdhand knowledge even to me, all i go on is what i get directly from my record label in belgium. and the thing with the nuclear bomb tracks was that when they were originally supposed to come out, mute went through a complete sort of overhaul, operational-wise, and got rid of half the people we'd always worked with there: i got a lot smaller. and, because they did that, there's a clause in the licensing contract that enabled us to look for someone else if we wanted to, if we didn't feel our licensee was doing their job, which obviously they couldn't be doing it, after the amount of cutbacks they had. so it was really just bad timing...

<now, i know you toured with nine inch nails in the past. does the union between play it again sam and nothing have anything to do with you knowing trent reznor?>

i first met trent in 1989, NIN supported meat beat in washington dc, and then about six months later we were back supporting them because they'd had like this huge hit, "head like a hole", and ever since then we've sort of kept in touch. i did a remix for "closer"... so it's always sort of, y'know, been there, so it seemed like a good move.

<and you're happy with nothing?>

yes, oh yes.

<that's good. they aren't dicking with you?>

no, no, not yet. [laughter] i don't think they would though. they're pretty cool. wax trax! was always pretty cool, and mute was ok, y'know, they were alright. but this label's definitely the one for complete artistic freedom.

<there were other rumors going around that there's a completely unreleased meat beat album floating around somewhere>

no, that's not true at all. there might be at my house... the "tape room", i've got this sort of closet with all these tapes in it... it's all two inches and all that shit, all these old betamax and tapes from the mid-80's...

<no way! [laughter]>

yeah. but no, there hasn't been any of that going on. that's a complete rumor. i suppose there could have been, because there's like 15 tracks we didn't put on this one.

<really? what are you planning to do with those?>

i dunno. maybe nothing. maybe, uh, y'know they're just sort of floating around. i've got tracks from like the last four years. i was thinking about putting out this b-side, which we originally did... i did a new version of "love mad" which we did four years ago. and we did this b-side for it which i played the other day and it's like, it still sounds really weird now, let alone back then. so i'm thinking about putting that one, bringing that one back out. i've got stuff from 1980 which sounds really fucking weird.

<why don't you do something with it?>

yeah, i know i should. i should release some sort of... y'know cabaret voltaire and throbbing gristle always did that, they'd put out these tapes, just cassette-only, promotions...

<yeah, but that was back in the early 80's when you could do stuff that was cassette only>

yeah, but i'm into doing things like that... y'know i'm thinking about starting up my own record label, so that would be one possible release, if i could get permission from my label to bring out these crusty old tapes from like the early 80's. just complete noise. they probably wouldn't be into it, but just to bring out a collection of old stuff would be cool.

<so what was your philosophy behind collaborators on subliminal sandwich? there seems to be a lot more on the second disk than on the first disk...>

yeah, it's just sort of the way it went really. i didn't plan it out to begin with, but as i was getting more and more tracks finished, i had the idea of doing a double CD, and i got my hands on a bunch of equipment, and that was like the main, experimental reason... when i moved over here, i got a hold of this gear which you'd never have been able to get in britain, and just sort of messing around. same thing for records as well, buying lots of old, cool records.

<have you been continuing to dj as well?>

off and on-it's not my top priority right now

<do you still have the throbbing gristle

box set?>

yeah. i've bought over 8,000 records in the past two years.

<damn!>

well, it's just living here- there's records in this country you cannot buy anywhere else in the world. in europe there's these dealers who come over here, buy all the records up, go back and inflate the prices threefold. at the moment you can still sort of buy records over here, but it is definitely drying out and the records are getting more expensive. it's getting sort of like what it was like 12 years ago in europe- in europe you can't buy any records anymore. any old 50's, 60's, decent musique concrete records, just forget it- no chance. there's this record shop in the boy area sort of based around european prices, saying it's the "premier record collectors" record shop, and they get loads of people coming over from europe and going back, but they're pretty expensive there was this musique concrete record on the wall for like \$150, and my friend mike, from the band, had found the same record elsewhere for a quarter. there was a compilation of musique concrete by pierre henry and henry schaefer from, i want to say like 1952.

<neat. i haven't heard of them, but have heard other musique concrete>

those two were the people who started it in 1948 y'know, john cage was doing it before that with prepared pianos and stuff like that. messing around with tapes. there were some russian artists even before that, in the 30's, experimenting with bits of wire, and splicing all that... in the 30's... none of those recordings exist anymore. the stuff from the 50's is really fucking weird. really really weird. those records have never been re-released on CD, and you can't buy them in europe but you can sort of still find them over here.

<yeah, i suppose, just because that's where the quantity was>

america has always been the #1 record releasing country in the world, for whatever records- from spoken word to rock 'n roll, to soul, whatever it is, to hip hop. probably the only type of music you haven't put a lot out of is techno!

<will the first two singles ("asbestos lead asbestos" and "nuclear bomb") that were never released be released on nothing?>

we're not sure yet. everyone over here really likes those tracks more than anything else. "nuclear bomb" and "assassinator" seem to be the tracks... and "asbestos"... seems to be what people like over here. i actually did three versions of "nuclear bomb" that aren't on the album, there's only one on the album- but there's three lying around. one had vocals on it- that's the instrumental version on the album.

<were the vocals from you or more sampled vocals?>

no, it's me, my vocals. [affects pretentious voice] "the meaning behind the song"... [mutual laughter] .. that we sort of forgot to put on the album but, eh...

<well, i love it on the album, for what my opinion is worth, i think it's absolutely amazing>

cool. yeah, the other versions are a lot more, sort of... um, uh, "commercial". i think...

<there was a complete unreleased single for "asbestos lead asbestos" too, wasn't there?>

yeah, that was um, yeah, i originally did that three and a half years ago...

<yeah, i remember hearing about it a long time ago...>

yeah. and then at the same time there were a bunch of b-sides which i did. one of them i was going to use was that new version of "love mad" and then i did this song with lee walker from melatron, who plays on this record- i did a song with him in '93 called "i am organic". it was gonna be a track on this "asbestos" single. i played it the other day- i'm thinking about pulling that one back out, putting it out. that was a track on one of those singles that was pretty good.

<from my perspective in your record-buying public, i can tell you authoritatively that you should put out everything you can and we'll buy it all>

cool. that's what i'm like, i'm like that i'm completely like that. that's why i do so many tracks like an album, there's 28 tracks on subliminal sandwich. mark stewart's new albums are about ten tracks. i've never been a big fan of that.

<yeah. and then they all take five years between albums>

well, i can't say anything about that...

<yeah, but yours at least wasn't intentional. i think everybody can forgive somebody who was screwed with by the label...>

yeah. it really is a complete fuckin' thing with me- rules my life. to be a flea in everyone's ear for at least another ten years.

<so you said you were doing "asbestos" single three and a half years ago, so how long were you in total production for the entire album?>

well, that single was done right after i'd finished working on this Emergency Broadcast Network record- telecommunication breakdown. so after i asked that one, i did this "asbestos" single, sort of the end of '93. then i moved over here [san francisco] in '94... that's when i sort of started working



IAN PATTERSON

calls

JACK DANGERS



the record. I wasn't so much dicked over, though, by record labels. I wanted to get out of this loop that I'd been in since 87, of doing an album, and then a tour, and then an album, and then a tour, and not feeling like you've got time to do either... which is why I just completely got out of that loop, I completely ignored all the deadlines that were being thrown at me, and I just wanted to work on a record while working on other things- to no deadlines. So I worked on this record for about ten months, over a two year period. It was finished and edited last september. the way it is now it's almost a year old. so yeah, prior to that, it was just ten months over a two year period. and "asbestos" was just this odd track, sitting around, waiting to come out.
<that's the only one, on the first disk at least, with johnny stephens on it>
yeah, cause we were in britain when we did that. johnny worked on 99% and satyricon with me. and he only lived a street down from me in swindon. but now, y'know, his being on the other side of the world comes into effect.

<yeah, one of the rumors that been going around about why the album had been delayed too long was that johnny was moving to america and you were delaying production waiting for him, or something like that>

[laughter] no, that's funny. no, that would have been cool if he was into that, but y'know, obviously, not everyone can emigrate. but, the whole thing about the band is it's always been a different lineup from record to record, it was always a vehicle for me to collaborate with other people, and it's more evident on this record than on any of the other records.

<yeah, this album almost looks like a pig-face album, with all the different collaborations- especially the second disk>

yeah, but in the past year, i've got this band together, and it's gonna be the core for the next record. it's gonna be, well, not the first real band i've got together, but it was always a cool thing for me to move over here and work with different musicians in the bay area. who i'm working with now, there's

three people with jazz backgrounds- and i wouldn't have found that in swindon. I would have had to move to london- where i'd moved FROM, because i couldn't stand it there anymore.
<so are you touring behind subliminal sandwich?>

yeah, we're doing this enit thing in august. y'know, the perry farrell festival. we're on that- in august, it's porno for pyros, the all block grape, us, love and rockets, and couple others.

<dove and rockets, huh? ... well, if you guys come to milwaukee i'll be up in the front row...>

[jack consults tour schedule] hrm, milwaukee... milwaukee... um, cleveland?

<chicago?>

no, we're not playing chicago. these are all like 25,000 seaters. the smallest one is 10,000. so most of them are outside. we'll be coming back doing a headlining tour in september, and we'll definitely be doing chicago, at metro, y'know? so that's in september... and we might even be playing in milwaukee as well.

<that would be keen. what was it like working on the consolidated and EBN albums?>

consolidated's business of punishment- i worked on that one in january and february of 94, that's actually when i moved over here. when all the gear was being shipped over, which took like two months, cause it was shipped over on a boat, cause it was too expensive by plane, which is how much stuff it was my life. God knows what it would be now though, with 8,000 records... 8,000 records later... [laughter]... so as i was waiting for the stuff to be shipped over here i worked on that record. and prior to moving over here, until the end of 93, i worked on the EBN record.

<have you been doing any more remixes while you've been working on the album?>

yeah. i did one for scorn, one for david byrne, did the "closer" one. recently, i did a remix for a band called empyrion, who are from britain- whatever type of techno, prodigy-type thing that they are. i did a

remix for a band called state of grace, they're another band from england, and that was like a club promo, not a commercially available thing, and the empyrion one has just come out. i did that in february, there seems to be this style to sit on records for half a year before putting them out these days... but y'know bit and pieces like that- i did a couple mixes for consolidated, for their last record. i did a bunch of benefit tracks, i did an exclusive track for the red hot and blue organization.

<really? what's it called?>

the compilation is called "off beat", and i did a track called "audio collage #3", that came out about two months ago, it's on TVT.

<is your track more of an ambient...>

yeah, the whole thing's really really interesting. the whole thing's sort of based around the beat movement, and how it influenced music from then onward. it's a really good compilation, and a really good track. i did some white label remixes of tracks from that, just for the 12" promo, i did a collaboration with skylab on one of their tracks, and i remixed a track by a band called Liker. that's one of my favorite remixes i've ever done. i don't think they're commercially available, they're just white-labels to support the album. but... well, i know somebody the other day who bought one in a record shop, so you can get them here... and i did a track for a new "in defense of animals" benefit cd, coming out in september.

<what was the last good cd you bought?>

cd, hrm... [pause]

<or record?>

record, ah. the last really good record i bought was... i'll go and have a look, cause i bought a bunch the other day... i've got this great electronic record, the whole thing is called "electronic", from 1954, by oscar saila (?). "five improvisations on magnetic tape"... and it's fucking amazing. really, really good. they were doing it back then. lots of 'em were, it was all part of the avant-garde. all sort of very high-brow. but there was a big drug culture in the 60's, there was a lot of electronic music which was being done by Stockhausen and Cage in

the 60's, y'know, you had a bit following from the beat movement, and people who liked to smoke- so it was this weird 60's thing. and then it sort of turned into this alien krautwerk type thing.

<in the 70's... the technology advanced...>

and then came detroit house.

<and chicago house...>

...so that was in the 80's, and now, if you ask me, it's jungle and drum and bass... that puts us into the 90's.

<yeah, i was just ranting about this the other day, how drum and bass and jungle are the music of the future, the sound of music evolving>

i'll tell you what, i've just done two tracks that are complete extensions of drum and bass. i didn't just want to do a drum and bass track, so i called it "drum and space" and it's these two tracks that are just fuckin' out there. completely out there. and i sort of did them, y'know, very tongue in cheek. and i sent them to play it again sam- they just completely flipped. completely flipped and they're running around like headless chickens getting remixes and white labels. yeah, there's a definite scene in europe for that kind of music. have you heard of plug? it's lake vibert from wagon christ... and he's got this side project called plug, which is on rising high in britain, and it's drum and bass stuff. we just got him to do a remix for one of these tracks here, the drum and space tracks... he's flippin' out over it already... but he's definitely the best at doing that stuff. he did three twelve inches, plug one, two and three, and you can get your hands on plug one. i think there's a label over here, putting out a double pack plug one and two for about ten bucks.

<you wouldn't happen to know which label, would you?>

yeah, i'll go and have a look. cause i know it's not on rising high, cause that's the british kind of it, so it's definitely a label over here either licensing it, or puttin' it out illegally. [pause while jack researches] angel angel records. uh, blue angel records, made in england, so maybe it is just an import. but the

MEATY!!

yeah i like gettin' off on music, rather than gettin' off on a chemical. and i

version i originally had it on was on rising high. **<unfortunately, i haven't had either the money or the time lately to be buying lots of vinyl>**

nor have i. all the records i buy are old, i don't buy new records. my manager used to work at WEA, and she knew a dj there, and he wanted a vinyl copy of "radio babylon", and i've only got one of the original. so he tempted me, he sent me the entire WEA catalog, and he said, "you can have anything in here if you let me have that record". i gave him like the most ridiculous list you could ever imagine. like these nine CD box sets, complete stax recordings, and arnette coleman box sets, and he sent me the entire lot. so like, i haven't bought a new cd for ages, cause i got all this shit. play it again sam distributes a lot of these labels, they own a distribution company called vital, so i'm gonna get these records sent over to me from london, of like, the real sort of up-to-the-minute, underground, dance club tracks, y'know?

<so now comes the Sappy Interview Question. from your perspective as someone who's been involved with the dance music "scene" for a while, in many different countries and on many different levels, are you able to make any observations on the use of MDMA and "harder drugs" in the scene today?>

i don't, y'know, i don't swallow. well, i do sometimes, but not very much. i smoke a lot. so it's always something which i've never really felt part of to enjoy things, you've got to be completely out of your head on some type of drug. there's nothing wrong with that, to me. it's just personally, that doesn't do it for me.

<just not a choice you chose to make?>

was always a bit sort of, reticent towards what you would call techno music, because it was based around that so much. recently we got back from europe, doing some gigs over there, and we did this festival, and we played with system 7, and they've more or less completely changed my view on that sort of music. i was watching it completely, not on drugs at all, but i could see that a lot of people were, but basically all i would say is that you don't have to be, to enjoy that type of music. i'm not criticizing people who want to do that. in some cases it's more dangerous than other cases. it's all exploration.

<yeah, and nobody's gonna be able to tell anybody anything anyway...>

and there's nothing wrong with that... personally, i don't have a lot of experience with it... i've never even tried to do music on any of that, i don't know if you can.

<yeah, i don't know if you'd even want to>

i've never had mushrooms or anything like that... i don't like anything you swallow, i'm really paranoid about that, neurotic almost... i'm just a smoker. in fact, that's what i'm gonna do after i put this phone down... it's getting earlier and earlier... i'm reliving, well, my well-spent youth. i was never into anything, at all, no way. first time i ever had any type of what you'd call "illegal drug" was five years ago.

<and you're how old now?>

i'm 31. so i had like a good ten years of not smoking cigarettes, or... i just used to drink a little bit, not nearly what i do now. i'm completely corrupted now. but it makes for good music. i'm down that road, i'm afraid. i'm not gonna lose it, though, i'm not gonna go silly with it, but it's something conducive to good heartwrenching music.

<one of the things that struck me about subliminal sandwich when i listen to it is its integration, and it's thoughtfulness, and just the fact that it was both structured and inspired. and i'll be honest, i wasn't wild about 'satyricon'>

right, right. that's cool. nor was i. my least favorite album, out of all of those. and it's because i wanted to try to do something more commercial, along structured lines, just the way like japan or human league... and they did fucking great music, those bands did. really good. i bought tin drum again the other day, and been playing that through. fucking great songs. really, really good songs. i played it for about ten years, that particular album. i never had it at home, i only had it on tape. and you sort of tend to forget how many times you play a particular record, like when it originally came out. like when "soul mining" by THE THE came out, i played it to death.

<and then find it five years later and...>

five years later and it's not very good. but japan, there's a fifteen year period where you have to leave it to grow mold, and then you can go back and play it. that album's still a pretty good album. so i just wanted to sort of experiment in 1992 along those same lines, see what happened. maybe you'll like that in ten years. maybe i'll like it in ten years. but y'know, some of the tracks work on there, and i don't think some of them do. but i could say that about 99% - i don't think "deviate" worked that well.

<i always preferred it in the version it appeared in on the "dog star man" single>

yeah, exactly. and there's a few things on storm the studio i'm not really keen on. so this album's definitely my favorite. with satyricon, i never said that. when people were asking me that at the time, i never said that at all. i probably said 99%, rather

than storm the studio. which i would have, until now, now i can say this one. **<so what does the future hold for meat beat manifesto?>**

the next record will be out in the first half of next year with a completely different lineup, the band, there's four of us. there's me, there's a drummer, lynn farmer, he's the drummer. keyboard player is mike powell. guitarist is john wilson. he comes up with these weird creations... he's got like a metal guitar...

<you said earlier that you wanted to get out of loop of doing an album, then a tour, album, tour... so do you ever foresee a point at which you'll just do studio work?>

not, really, i'm back into that loop now, of wanting to do another tour and another album, i'm back into it now. [laughter] that's probably misleading, but it's probably more along the lines of me saying i want more time. and being surprised when everyone says "yeah, right".

<that seems to be what a lot of the more creative musicians around today are saying, that they want more time. and it's always the really good ones who get messed with the most>

yeah, i haven't been too badly messed with... to me, see, i'm just an idiot. i just live to do music. i've been ripped off many a time in the past, i'm probably being ripped off right now. but i'm a happily demented man living in my own little world, doing something i always wanted to do, and pushing myself every five minutes because i'm still doing it and loving every second of it. and i'm not tainted at all. i know roadies and tech guys who go on tour and get completely tainted over it, and want to get real job and have kids and a house and go that way which is fine, but i'm a complete slave to the sampler.

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WELCOME we apologize for the interruption in your recreational literature but we felt it necessary to clarify just what is going on here and why it is that you don't know what of that you don't know it's all because of a certain frame of time that is headed our way that requires a certain frame of mind for you to survive with your personality in the certain frames of self to which such things could be seen to apply basically in our world there are a lot of people who don't want to do what they are doing but they don't know they have a choice because of their governments religions and cultures never let them interpret their own realities as being ones in which they could express themselves creatively so we are here to pick up the slack at the request of the illuminati and provide music to redefine music listening we provide images to redefine eyesight we provide words to redefine linguistics and also we provide love - pure potential energy - to those who are willing to learn how one shapes this tool through the advice of the advisors that the Creator sent to you that it may be shared by you because there is so much love in this that it's hard to keep the frame of mind or of self or of time to totally forsake your other emotions just because it just might seem like there's enough love going around or like you don't have the ability to give that much to that many people well you do but you must be the one to synchronize with the Creator because that's just how it is any way any how we are here for just such a purpose to help you any way we possibly can because CALICO is strictly not a profit oriented venture (K+A+L+I)+K+O-949-the Gathered but rather a community to promote the peace love and joy that we all need to be a part of it is that time in which you need to express your creative capacity to the world we are here to help you do

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CALICO

John Acquaviva

Well, let's start with your background...

I was born in Italy, in a quiet rural Southeastern village called Orsara Di Puglia. I came over to Canada when I was about 4 years old, and have lived in Canada ever since. I am now 32 years old and have been DJ'ing for 15 years in clubs and now parties.

From 1982 to 1990 I was a resident at one club in London, Ontario called Notes. It was a pretty crazy place. I got involved in music, or started thinking about making music when I saw Gary Numan on Saturday Night Live in 1980 as well as hearing the Talking Heads. Their music blew my mind and, as I found out more, especially about Numan, I knew that one day that I too could one day do music. You see, Numan always stated in music interviews that he was a "normal" guy who just pressed a couple of keys with a finger or two and made music. He made it sound so easy to do. I spent most of the Eighties talking shit and trying to find people who I could do music with. Only until I met Rich (Hawtin) in 1989, did I find someone who I felt I could truly do something with. He matched my passion and desire to try and let the world know who we were and where we were coming from.

How did you come to start DJ'ing, and when, do you feel, you had perfected your skills?

Around "79"-80" I started going out to clubs a lot and also started to buy a lot of music. The more music I bought, the more I felt the DJ's in my city were just not doing enough. So, I thought I would see if I knew shit or not. I tried to play wherever I could for a couple of years, but it was tough getting regular gigs. Within a few years I was friends with the DJ at the main disco in town and he took me on as his backup. In those days DJ's played almost all night every night so there wasn't a great chance to play. I just wanted to access the club during the day so I could practice on the Technics 1200 tables they had, because I didn't have any decent decks at home. Very soon after that I was given Monday nights since absolutely no one came out. My friends and I were so happy that we could have our own night at one of the cities clubs that we really talked it up and promoted it and within 6 months it was packed (it had a legal capacity of about 250). This club lasted 8 years for me and the Monday nights were famous. It was here that I eventually grasped the art of playing records. It was anything goes because we were the freaks and the other half of the people were there to watch the freaks... so I would play music to please us, scare the losers (or piss them off) as well as try new sounds on my real crowd. I think that it took me a year to properly read a crowd and direct the flow of energy as well as mix music. I played everything from Vince Guaraldi to Motorhead and everything in between.

What would have occupied your Tape Deck or CD player in 1980 to 1989?

I thoroughly listened to Visage, Gary Numan, Kraftwerk, Depeche Mode, Ultravox, Japan and so



on... as well as everything else that happened in the eighties. I eventually got into some really weird shit in my later years like Led Zeppelin. I personally love a lot of soul and jazz from the 50's, 60's and 70's like Bill Withers, Stan Getz, Vince Guaraldi, Joao Gilberto... I personally think that there is and should be a connection between House/Techno and Soul/Jazz. I have been playing a lot of stuff with real instruments lately. In fact I have been traveling with records such as Soul Power by Maceo Parker in my crate for the last while

Did your first releases consist of some of your first music, or did you release music only after perfecting a sound you were satisfactory with?

I also spent the latter part of the Eighties trying to do music. I fooled around with a lot of people in the studio until I met up with Rich. He didn't have much studio experience then, but he had an amazing knack for things right from the start. By the time we released our first record on the Plus 8 label, I had recorded a lot of demos.

Because of your close vicinity to Detroit, did catch a lot of the 'early' days of Techno?

I personally grew up in London, Ontario and when I wasn't here, I hung out in Toronto a lot at first. I never got much out of Toronto because I started hanging out in Buffalo in the late eighties. I was playing and buying a lot of the Detroit records but, I did not go to Detroit until 1989 to hang out. I started going to The Shelter and shopping at Buy Rite and later Record Time. Rich was one of the first DJ's I met, soon followed by practically all the others.

When you met Rich, did your difference in ages cause any generational differences?

No, I do not act my age and neither does Rich.

What labels do you handle, and please explain Intellinet...

I am directly involved with Plus 8, Definitive and Probe. Richie and I then are involved in a distribution company called Intellinet which helps to release labels such as Telepathic (Fred Gianelli's label), Acacia (K. Hands Label), Blue Cucaracha (Derrick Carter's label), Intangible (Terrance Parker's label), Jackpot (Oliver Bondzio and Heinrich Tillack's label), and Dirty House (a group of Australian guys). To name the core, off the top of my head. We distribute the product very closely with other distributors. People like Watts and Record Time are especially helpful out of all the American companies.

How did you come to distribute so many labels? Do you plan to make Intellinet as large a distributor as the 'big guys'?

We are not now and do not want to be the big guys. But we do a lot of little projects that add up to a lot at times. We do work very hard, but that is usually because there are so many things we want to do as well as so many things we are asked to do for others. We do try to be very organized, and when we do something it has to be right. When there are demands made from both yourself and others, you must fulfill your commitments.

Who gains your respect in the music industry as far as artists and DJ's?

People who gain my respect are people who can straddle the line between being innovative (and to me this means introducing crowds to new and old things for the first time) and also appealing to whatever crowd you might be playing for. Some people still have the old Eighties alternative attitude that you need to be so underground that virtually nobody likes you or your stuff. I think that we need to relate to people on one

Spelled wrong every time...

level and once we have their trust, we need to introduce and at least maintain the flow of new ideas and culture. As far as DJ's I really respect DJ's who are bold enough to play as much of a variety as possible and still have people dancing. I don't respect DJ's who come with only a few records and pretty much have a designed set, even though they don't know where they are playing or who they are playing for.

How do you feel about the Midwest and Detroit music/party scenes today... how have they changed throughout the time you've been here?

I still think the midwest scene is the most sincere scene in the states. Unfortunately, there is still a ways to go, but I do enjoy playing the midwest. The scene has matured over the past few years, but people need to learn that just because you do something right once doesn't mean you can sit back and relax and/or think that things will work from then on.

I recently heard about the 'DJ trading cards'... and you were listed to have something like 30,000 records. WHERE DO YOU KEEP THEM? (visualizing a housefire aftermath of nothing but a molten vinyl horror....)

Let's just say that my parents house, my house, and friend's have a lot of vinyl ornaments. We do not allow smoking or barbeques in the house.

You've recently become a daddy- what's that experience been like, especially coupled with the fact that you're flying around the world almost on a daily basis, as well as running everything else...?

Kids are cool- especially babies. I am still a kid at heart. I used to be the youngest in the crowd many years ago and now am sometimes the oldest. There are a lot of younger people who act much older than I, though. I think many people reach a point where they no longer wish to change, progress or evolve for that matter. That's when things get tough.

Life can be a case of all or nothing. Many DJ's, musicians and labels in our scene from around the world are either very busy or not at all. There are a few of our group who are very fortunate to be busy. It is very hard to balance things but once the demands are there we try and live up to them. I am very happy to make a good living by "Partying" almost everynight but I still make sure I get up every morning to follow up on my commitments. My family is the most important thing to me although music is my escapist hobby.

How have been your travels?

I have seen great mountains and deserts and oceans. They have shown how awesome the world can be. I have met many people too. Many people who are attached to this music and scene around the world are wonderful sincere people everyone must remember about the sincerity and thought that acts as a driving force for our music.

Just for the record, I have been extensively throughout Europe. I have had many travels throughout North America although just visiting places once or twice over the last 5 years. I have also been once to Chile in South America and recently in Tokyo Japan for the first time. There is a great spirit and thirst everywhere to establish a scene.

Being a Canadian, what's your perspective of the US from the outside in?

I love America but more so for its natural beauty. Arizona is one of the most beautiful places I have ever seen in my travels. There are many places that impress me that way in America.

I would not live here though because that idealistically America is a little to extreme for my comfort. There is to great a divide between rich and poor, white and black, pro choice and choice, etc. Canada is a little more socialistic and has more people in the middle and not at the extremes. We have more social programs, especially health care for everyone, and a greater general caring for our fellow man. Many Canadians are first or second generation people from another land. I for example am Italian by birth and grew up with kids who were either themselves born in some other country or their parents were. Canada is just a big mix of nations.

Anyone who has been to Toronto knows what I mean. You can go from one area to another and feel like you have been roaming the world. You can freely walk through all the districts without being hassled for being different and I, as a Canadian do not go around hassling people for being different because in effect, I am different. You know what I mean. I hope so and don't anyone forget that.

Outside of making music, DJ'ing, managing, and fathering, do you have any hobbies?

My hobbies are djing and collecting records. I also read a lot but only on airplanes. I read history and biographies. I do office work and live in front of a computer for a living like all the Plus 8 people.

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SQUATCH PRODUCTIONS

there are certain things in life that are considered phenomena. things that can't be explained, yet the thought of them sends people apeshit. some things are considered to be on gods' level, and others are a little more down to earth. but none the less, they attract attention and wonder wherever they appear- and at age 24 and 25, oscar gaelan and ralph falcon have done just that. they have done it with the music they produce; the

music that makes people say "wow" and beg for more. and through their dj'ing, they have the ability to use their music and the music of other legends to take a crowd on the ultimate mind and body experience. although comparing them to god may be wrong, some type of justice needs to be instilled. so sit back, read on, and enter the minds of murk...

...interview by ronny eremija

how did it all begin?

"well, me and ralph, we originally met in grammar school when we were really young, and we were friends throughout childhood and stuff. and after a while, as we got a little older, we started dj'ing, and ralph started playing keyboards, and things just started happening. we started doing stuff on the dsr label, then we moved on and started doing stuff on our own with our murk label and our production company... it just took off for us, when the first singles came out, and then when we started doing remixes."

who are some of your influences, from now and way back?

"myself (oscar), my early influences came from when i first started dj'ing; a lot of the electro stuff; grandmaster flash, even afrika bambaataa, stuff like that; and then later on stuff like ten city and todd terry."

i may be skipping forward a little, but i just need to know why, when myself or anyone i know sees anything that has to do with your labels, your remixes, or whatever they don't even need to listen to it in the store. they already know it's a definite buy, no questions asked.

(laughter) "that's nice to hear, but, i don't know- i mean, i guess we just always try to do something that's different; not like anyone else is doing. like today, when we went to the record store, for like an hour and a half, they played records that all just sounded like the one they just played before."

what formula do you guys go by when you decide to do tracks or remixes?

"well, with our stuff we usually just come up with a basic rhythm track and kinda go from there, writing lyrics and melodies. with remixes it varies, you know. it kinda depends on the song. we usually just sit around and come up with ideas for it before we track and stuff."

do you guys usually work together?

"well, with the remixes, we do them together... actually, we do a lot of stuff together. but then there's stuff that we do separately... ralph owns the miami soul label and i own the kumba label with my brother. so yeah, we do things together but we also have separate outlets to work with."

did you start with dj'ing or making music?

"myself (oscar), i started dj'ing way before... like, i was dj'ing when i was twelve, with electro, then hip hop, and finally moving up to house. and ralph kinda did both when he started."

which do you prefer, if you do- dj'ing or making music?
(oscar) "probably dj'ing because i've done it for a lot longer... like if i had to leave one or choose one, i'd probably dj."

tell us about the vibe you want to create when you spin... the vibe that makes people walk out after you spin and all they can say is "damn!"

"well, i think it's just that me and ralph both just

what do you think are the differences in the scenes, between america and say, england?

"england is like... well, some people love it and some people hate it. it kinda depends. it's a lot bigger business there. there's some clubs that are really cool, and there's others that are really huge and commercial and have no vibe. there are some clubs that are super cool, especially in the north of england... it's kinda hard to say, because here in the states it kinda varies from city to city. there's some scenes that are really cool and there are some that are non existent."

do you have a preference?

"well actually, i'd rather play in italy or germany... but here in the states is probably my favorite; new york or chicago... it just seems more real. and most of the stuff, musically, comes from here."

what labels do you guys work for?

"we have the kumba label that we've had for about two years now; and ralph has the miami soul thing going... and we're in new york now trying to find a distribution deal for murk. we haven't done anything on that for awhile because we had a problem with the distributor; but we're gonna start that up soon within the next couple of months. then we have a new funky green dogs from outer space album coming out and the single "fire it up" coming out on twisted, rob di stefano's new label."

what about remixes?

"we just finished a remix for janice robinson on manifesto called "am i free" which should be coming out soon. it's really cool."

i know you guys play a lot of clubs. what do you think of raves and do you play at them?

"yeah, we've done a bunch of raves actually. sometimes they're really cool, but sometimes when they're too big they get outta hand. sometimes it's really hard to get a feel for the crowd... but yeah, we've done a lot and we like them. we did one in italy for new years and there was like seven thousand people, but you couldn't tell what the vibe was; you couldn't tell if they were into it. i guess we prefer smaller clubs; that's the best vibe."

any advice for up and coming dj's and producers?

"the best advice we can give is just to stick to your own guns... for dj's, don't try to play what others do; don't try to emulate anyone's stuff. just go for your own, because that's the only way to get ahead. and the same goes for producing. if you do something that's the same as other stuff, it just adds up into the big heap.... find your own niche."



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PLUS 8 RECORDING ARTIST

DALE LAWRENCE is

THEOREM

interview by diana detroit

Friday evening. I roll up to Record Time, but on this night I'm not heading straight for the back to the dance room to shuffle through record after record. Tonight, I am here for one purpose only, to pick up, from the Plus8 Records warehouse, my homework for the interview the next day. The homework I pick up is "Nano", the new CD from the newly signed Plus8 artist, Theorem. I whisk home and pop it into the CD player. Through the course of the CD, I am taken on an emotional journey: each track filling my head with pictures and feelings of my own. This is not like most music, which almost makes you feel a certain way through a set melody or beat of the music. This CD is like a good book- you can stop it any time and come back and still be at the same emotional and pleasurable state that you were before you left it. By the end of the CD, I could not wait to hear more from this upcoming artist and was even more excited to sit down with Theorem the next day and talk about it.

I arrived at Theorem's house and he was proud to show me his studio a.k.a. a bedroom that he has just moved into. Previous to the move, he had to produce all the works in the basement of his house, which he said lacked for atmosphere and personal space. The room was full, with one small bed, a Power Mac full of graphic and music programs, a lot of equipment, and some dirty dishes... showing that he hardly ever left his abode. But then again, in that type of setting, who would?

Massive: When did you start working on the music for "Nano" and when did you finish?

Theorem: The first track of "Nano" is about a year and half old. I kept writing it up 'til last fall, so there's a good year's worth of work in there. I started making it after an eight month stop where I didn't write a single track, then I came back into it... And that one has survived over all the other tracks that I've written- which is cool.

Massive: The tracks have a lot of emotion behind them- track 3 has a sad quality to it, while 6 is upbeat, and then 7 starts off dark and then picks up. Were you going through anything emotionally when you wrote this CD?

Theorem: Umm... that's that just part of who I am. I go through a lot of different shifts and everything, I always have, in my entire life. It's just starting to stabilize now. Not that I'm unstable, I'm just more constant lately. To me, to write music is a release of any sort of emotion that I'm going through. So, like when other people go and just try to forget about it whichever certain way, when I feel a certain way I go into the studio and make a track about how I feel. That's just the way it is, and then I base it in techno.

Massive: Do you remember feeling any

particular emotion when writing any of the tracks?

Theorem: Some of them, like Aslen [track 9]. That was real dreamy, I started writing it at 4 in the morning. I had decided to go to bed two hours earlier, and never did, so I decided to go downstairs (when the studio was in the basement). And that was just kind of a weird night, like I don't remember the night happening, almost like it didn't happen, but it did. It's that kind of night where you forget if it was real, lacking himself 'was that a dream or was that real?' I write a track to... help me clarify feelings inside me. If I'm feeling sad and I don't realize it, or I'm feeling flustered somehow and I don't realize it, I'll go write a track, and when I'm done with it, suddenly everything will seem settled. For some reason, certain things will seem resolved.

Massive: So were most of the tracks written at night in the basement of the house?

Theorem: The studio has been in the basement since I started a year and half ago, until now. I'd just turn all the lights off and just compose with one little light on. It's a cool moment, it's not always like that- sometimes, I'd be writing a track and the laundry machine would be going and people are walking in and out of the house (he lives with two other people), but usually I try and set a mood, get this vibe going- that's why I turn the lights off... because the basement is ugly as shit.

Massive: So then what vibe has to be in order for you to create, is there a certain one you can describe, with words?

Theorem: (jokingly) With Words?! Now you want me to describe with words? Sort of the sensation that I'm really not in the basement of my house. Just try and get a mood going. I hung pictures that I did (he also is a visual artist) around me, I decorated to try and create a different world, and I tried to remove myself from the house, from being in Michigan altogether. I just try and remove myself completely, to maybe... somewhere in outer space. I just try and picture some other place than where I'm at, and I'm just trying to portray that place when I write a track. Maybe other people will feel they are at the same place... light years away from my basement... at all costs. [laughter]

Massive: What equipment did you use to make "Nano"?

Theorem: Equipment? I don't want to get into specifics BUT, its mostly analog boards... about three... three analog boards and one digital. And one processor- its all technical stuff, no one really cares... then again, you never know.

Massive: There's been a lot of attempts

to categorize techno (i.e. house, trance etc...) If you had to categorize "Nano", how would you?

Theorem: I can't [laughs]. It means too many things to me. Like how we talked about the different emotional states- each track has a different feeling to it, has a different label, so I just can't pinpoint one label. I don't want a label, [laughs]... it's techno... I know its techno.

Massive: Did you have any influences growing up... or even now?

Theorem: I was always big into the European techno poppy stuff. You know, in high school and all. Depeche Mode and bands like that... the darker stuff.

Massive: So how did you go from that to techno?

Theorem: I started writing music in '86, '87- somewhere in there. And then when Billiebob and I got together, we started singing and using vocals and stuff. Around '89 or '90 came Fast Forward, I started listening to that, and started to incorporate techno into the tracks that we were doing. This singing, with more of a techno background to it. Then eventually, like '92, I just threw vocals away and went purely techno. It was a long process, you could see the development happening. One day I just decided and that was that. And that was, again, after 6 months of without writing a track. So, when I came back, I completely reshifted focus. It was finalized when I moved downtown with Greg, and Billiebob lived two floors below me... we were just 'hey, we're the techno band now'. So that was where Greg came into it, and that's the story.

Massive: When did you decide that music was going to be a major part of your life? Was there a point at which you knew?

Theorem: The point I knew it was going to be a major part of my life, not necessarily professionally, was probably 1988, '87. After only a year of writing, and kind of screwing around with one keyboard and a dual tape deck, just kind of making my own loop process to write tracks with one keyboard... right around there. I had another friend and he did it too, he was about a year ahead of me, and I just saw all the stuff you could do, and I was just amazed. I just had to keep going and buying more shit and keep writing. I just knew, it just became such a good release for me, it was such a healthy thing, that I had to do it. I couldn't picture myself not doing it. I didn't think about the fact that I was going to release tracks, I just liked to do it. I didn't care. People were like 'hey, why don't you do something with this', and I was like 'whatever!' I didn't care, I just wanted to write music... because I could.

Massive: So how did you get involved with plus 8 records then?

Theorem: When I moved downtown with Greg, and we had written our first track together, Greg had already known Richie (Hawwin) before he even had plus 8, when he was just DJ'ing, because Greg was a DJ. We just dropped him the track and he liked it, that's when the affiliation started. We were supposed to have some stuff going then, with Jon (Billiebob). Greg and I, we called ourselves 1217, and it just never worked out. Greg moved out, you know, no hard feelings to anyone, it just happened that way. So it just shifted, Billiebob and I continued to write music, then there was that eight month stop. Billiebob, he got so busy he couldn't keep up either, so we just decided, and I just went off and became Theorem, by myself. That's when I started dropping Rich more tracks, and that's when it really started turning into "Nano", that's when "Nano" started happening.

Massive: So then "Nano" is an idea that is a couple years old, but just being released now?

Theorem: Certain elements of it are a couple years old... "Nano" hadn't been defined yet. I mean, I had to find that later in the process, what it all seemed to mean. When I was trying to put this all together, I was like, 'what does this mean?' [pause] It's interesting, kind of weird... I was just thinking, because the first elements of "Nano", whatever Nano means, coming when I just separated and became the 'lone techno artist'... Pardon my tangent. [laughter]

Massive: Do you have anything else coming out on the label (plus 8) that didn't make into Nano?

Theorem: Not that it didn't make into "Nano", some things are in the work, probably something is coming to come out on the next 'Our Minds to Yours', but nothing is in stone- a track that I wrote since "Nano" has been completed, you know its a very minimal track- but nothing has been signed or anything like that, but right now its in the works, it should be on that. [laughter]

Massive: Where do you see yourself five years from now?

Theorem: ummmm... [pause], hopefully surrounded by three times as many keyboards as I am now [laughs]. Still writing tracks and enjoying it. I hope, I don't want to write tracks if I'm not enjoying it, just enjoying life, that's all I really want to do. If whether its writing tracks or if its visually designing things or just working at a gas station, I don't know which ever one I'm enjoying life the most, that's what I'm going to do.

Massive: Anything else you want to say about you in general?

Theorem: [in jest] I'm sure there is...

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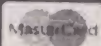
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QUESTIONS

Jack Lucifer

hardcore fuggin e v i l kotzaakj a c k lucifer

Jack Lucifer- the name says it all. Evil, darkness, unforgiving. His tracks are about as scary as you can get. Fast, brutal, and incomparable to any other hardcore artist. With his "I Am Living Death" EP on Kotzaak he put a huge mark in the changing of hardcore techno by bumping up the speed and dropping a veil of blackness over anyone bold enough to open their ears and mind. This twenty two year old German definitely has his hand in things as far as hardcore techno goes. What does the future (and past) hold for Jack Lucifer? Read on.

<1> I've heard rumors that you do tracks under the name Stickhead, along with various other names. Is this true? If so, give us the various other side projects, with a description of what they are.

I also produce under the name Reign (Cold Rush DE 2001...) which is more 150Bpm techno, and of course it is still dark. Check it out!!

<2> Do you sit down to write knowing that the track you're working on is for Stickhead or for Jack Lucifer, or is it more of later decision?

I think it's clear that Kotzaak 666 is no Stickhead, or that Kotzaak 5 is in no way Jack Lucifer. So you can guess that I plan before I create.

<3> How often, if at all, do you play out, and what is the general response to your music. Also, tell us about some of the craziest shit that's happened while you were playing.

Jack Lucifer does not play anywhere, but as Stickhead I play about once a month, mostly at raves. The craziest shit while laying live are my two fuckin' MC's, Don Demon and Jack Stanton. See the show and you'll know what I mean.

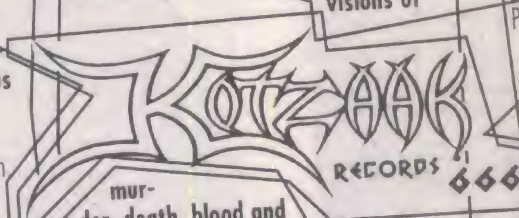
<4> Many people nowadays have apocalyptic ideas. They see the millennium as doomsday. I think that your tracks would make the perfect sound for 'the end'. What do you think of these apocalypse theorists? If you agree, hell, even if not, what are your plans for New Years Eve 1999?

Jack Lucifer is the ultimate sounds for the ones which face the truth. I don't know what will happen in 1999, but it's gonna be hard, especially for the blind motherfuckers which I see day after day. My plans are to prepare my mood for the future.

<5> You mention 'the blind'. I'm sure you don't mean this literally. So, what do you mean? The corporate mother fucks? The ones not staying true? If this is so, I see a lot of blinded individuals in the techno scene. Do you?

Exactly, and not only in the techno scene.

<6> Your music definitely reflects the darker edge of society. It conjures up visions of



murder, death, blood and gore. Is your music a reflection of where you live, a reflection on society, or is it more of an escape from all of that shit?

It is no escape, it's an expression, or like you said, a reflection of the planet, the humans and the undead.

<7> With a Satanic edge, you've definitely had a hand in the darkening of gabber/hardcore, as well as helping to bump up the speed of the music... what prompted you to use the death metal/Satanic samples?

My programmings are influenced by some metal bands (beats, arrangements...), but it's not new to use metal samples- you just need the right ones. To the speed: I think there are only a few guys which can handle with 220-250Bpm. Most of the records I get to hear are ungroovy and totally shit!!!

<8> Are you trying to pull people to the darkside with your music?

I just want the right crowd to hear my music, and really understand it. Since true death metal is dead, there is nobody to satisfy the starving souls. That's why I take over this mission and give them the death with the sound of the future.

<9> It seems as though it took people, even the extreme hardcore fuckers, a while to grasp your music. Did you know right when you finished the first tracks that they were ahead of their time?

It was always that way. Listen to the old Mover/Mescalinium stuff from '91/'92 and you'll hear that it's almost as dark as the Jack Lucifer stuff, only with slower and dryer beats, which don't connect it to death metal, etc.

<10> What do you think of the current wave of happy hardcore shit?

People will soon get sick of it.

<11> Do you DJ? If so, what styles.

I spin from 80 AUM 150 Bpm to 250 Bpm Kotzaaak! I hate "DJ's" which play fucking high speed non stop! (They are sooo hard!!! Ha, ha, ha!!!)

<12> Have you ever raped, killed, seriously injured, defaced, or generally fucked anyone up, including yourself?

I eat little children, kill ravers...! Fuck no, I can still control myself.

<13> Have you got any Nazi blood in those Satanic veins of yours?

My advice: ask my Turkish boxing trainer.

<14> Do you in fact worship the devil? Good fuckin' is better.

<15> Please draw a picture of yourself anally raping Jesus Christ.

I better organize you a picture of Pamela Anderson to jerk off with!!! And by the way, who of us is the Satanist?

<16> Do you own/run, or in any way play a part in Kotzaak?

Kotzaak is a division of PCP, Don Demon (Cold Rush, PCP...) and I control everything that has to do with Kotzaak.

<17> Do you see your music as a release of tension?

Sometimes I get overwhelmed by my own music. (Tony Montana syndrome).

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mixtape Reviews

Jiminy Cricket- Spin Me And See Colors (Chicago)

This Chi-town boy got mad skills and it shows on this mix of some extremely funky and soulful house. Seamless mixing makes this thing move well and the track selection flows super smooth. If I could name any house tracks, I'd tell you some track names and sound like I know what I'm talking about, but I don't, so I'll just sound stupid and tell you that this is a really solid tape with tight mixing and high quality mixing. <dan>

Mind Controller- Live At Bigger And Bolder (LA)

As far as live mixes go, this is quite a tape. For a live mix this is very tight and the flow is well done. From happy hardcore all the way to harder, faster, meaner kill core, mind controller takes you up in intensity and speed without the listener knowing it. After seeing this guy live I'd be willing to say he is one of the tightest hardcore DJ's I've seen in awhile. Although his style is a bit happy, he does work the spectrum well and pleases a crowd. The only strange thing I noticed while watching him live was his lack of movement... maybe it's on LA thing, but I'm used to seeing the DJ move. <dan>

Contact: 213.630.3181 or 818.293.5293

Delta Nine- Hardcorps (Chicago)

The 1996 winner of the sideshow Bob lookalike contest turns in a solid mix of hardcore from every genre. Each side starts with slower, happier gabber and gradually builds to some damn speedy stuff, one side peaking with two cuts off of the new D.O.A. double pack and the flip peaking out with the Nine's own hard ass death tracks. The mixing here is pretty damn tight and the presentation is excellent, as Monsieur Delta tosses some interesting vocal intros into the mix to spice up this tasty mix of crunchy 909's, sharp synths and even some faggoty butt loving, ass humping cheesecore chipmunk samples... whips... I mean partycore. CONTACT: 718-376-0725 (Onset management, ask for Jen)

DJ Cyberjive- Life

If you've recently heard this guy play live, you've probably heard the intro on this tape. A long ass house vocal floats alone and leads into some funky beat scratches before dropping into the full on track. The mixing here is quite tight, with half and quarter beating of double copies of tracks adding a funky stutter effect to many of the mixes. Although this tape doesn't exude the energy of Cyberjive's live sets, it is tight and is better than a lot of the mixes coming out, so find yourself a copy, buy some KY and start fuckin some arse. <dan>

Contact:

Titonton Duvante- Cerebral (Columbus, Ohio)

If minimal is your taste, then this is your stew, and you'll find it quite tasty. Titonton flips through

records fast as hell and this makes for a good listen. A less talented DJ might not have the speed, and to let these tracks ride would be a mistake. The mixing is sloppy and although it at times gets a little sloppy it is mostly tight. "Cerebral" is a long mix, at least 90 minutes, and since it's put out through the Elemental crew, the price is right. Check this for a change of pace and style <dan> Contact: 614.421.2989

Buddy - Chill O' Bisque Ethan - Sam at the Triphouse Disco (Long Island, NY)

Strong Island, New York once again represents the ill beats for the nine six. With the original vinyl phreaks of da' strong Island vacuuming in much props across the lands it was time for the locals to wreck shop and drop some science on some hard to please motherfuckers who were accustomed to diggin the grooves of such superstars as Micro and James Christian. With the notion that "we best kick some ass because these people know talent and half assed skills will get me a busted tooth", Ethan and Buddy both represent for the heads of the Long Island Underground with these butter mixes.

Chill-O-Bisque, Buddy's latest effort, demonstrates the skills he's parlayed to the Long Island ears over the past few years. Side A drops your ass into the phunk zone with melodic trance breaks that seem to mix themselves. Buddy skillfully blends together such tunes as Mondo Scurio's "Algorithm" and Nervous Build Up's "Funky Elevation" mix. Flip the script and Buddy brings the swing with the funky side of the break. A superior track selection will surely set your ass down like a chilled bottle of Cisco. Tunes, ranging from Mephisto Odyssey's "Dream of a Black Dahlia" to Eric B. and Rakim's choice cut "Juice", round off the B to ensure complete aural intake. A perfect tape to drop into your deck when your cold chillin with your macked out 76' Dodge Dart on the open road.

Ethan has been representin' his style of mind meltin house here on the strong Island for three years now. His tape slaps down the vibe he's been spittin thru speakers at underground events across the home front. "5 am At The Triphouse Disco" perfectly describes the place where your mind will drift after digesting Ethan's style of psychedellic house. Mixing two of my favorite cuts currently, Sweet O and Master D's "Neverending Journey" and Francois K.'s "MindSpeak", Ethan sizzles your cerebrum with trancey house that's as sweet as those ghetto pack two for a dollar cookie packages that are still sitting on my shelf to this day. The tempo changes slightly on the B as Ethan lays down another fine mix of tracks which centers around trippy keyboard laden house. Future Soul Orchestra's "House of 909" and Ronny Jordan's "The Law" EP are among the tracks that will set your ass straight. The underground is where it's at, the more we

support those who still have the heart the longer the scene will be ours. Check out these tapes, enjoy, and keep the reality alive.

Booking and demo tape info: Cody Promotions 718.274.5861 and ask for Brian

Tang-3 (San Francisco)

Sitting in the parking lot of Lollapalooza '96 after seeing the sludgy distortionfest of guitars and rockstar attitude a little...no, a lot...of techno was in order, so we popped in this tape and let it ride... three times through (it took a damn long time to get out of that parking lot). Tang sure as hell doesn't have that normal San Fran feel. Playing many of the latest popular acid techno tracks, this DJ managed to catch our ears with smooth mixing and a nice selection of pleasing tracks from the likes of Humate, AWeX, DJ Misjah and Groovehead, ESP, Wink and a slew of others. Professional duplication, slick cover work... It's all here, making this an excellent tape to look for. <dan>

CONTACT: 415.752.3589 or 714.810.8127

Dr. Groo- Agent Orange (Chicago)

Shy FX's "The Shit", an NWA sample fest of hard step jungle, leads the way into this hardcore breaks workout. Bass is fat, the tempos are high, and the track selection up to par. Groo's mixing is, for the most part, tight with only a few mixes sounding hurried... for the most part, however, this is not a problem. No cutting, no scratching, just straight up good presentation of the music within the mixes. <dan>

CONTACT: Hot Jams @ 312.581.5267

Hypnotic 23 and Roland Casper (LA, Germany)

Roland Casper presents an excellent mix of hard in your face tracky techno that never lets up and never becomes uninteresting. At about 150 Bpm, this mix is one that'll make you jack whether in the car, the shower or bumping this on a huge system, which I highly recommend. Hypnotic 23's side is on the same tip and compared to his last mix this is quite an improvement. Tracky techno gets integrated with the likes of the highly popular "Southside" by Dave Clarke. Although some of the mixing on this side is not very on, the over all quality of this tape is worth the cash, with Roland Casper showing a slamming style. <dan> CONTACT: Roland Casper- 49.221439407 Hypnotic 23- 213.969.9877

Wilhelm K- Keep Reaching (Lafayette, IN)

Once again this East Coast import represents well with his own style, dropping funky house with a pinch of old school. Opening with the original of "Fever" (remember? That track that Madonna covered? ... Oh, yeah...) Wilhelm quickly and precisely drops into a slick house mix that, before you know, it is getting slapped up with the '93 flavor of "The Purculator" ... nice. Throughout this is sloppy head bobbing house with a definite East Coast influence. This time around the mixing is, once again, tight, the sound quality is a little better than the last, and the presentation is slick with some eye pleasing design work. <dan> CONTACT: 513.294.6832

Liquid L and Total Output- Overkill (LA/UK)

Total Output, of Outkast Clan and Crapshoot records fame present an amazing 45 minute live PA straight from the gutters of London that, simply put, kicks the crap out of the listener. With the added bonus of a fierce MC that keeps her words down to short bursts of screams that get sampled and looped opening up this side, you know you're in for a ride. For the entire duration of the tape, Total Output has it in their grips with their unique brand of heavily distorted super hard speedcore. Liquid L takes the flip and spins a hard as hell mix of speedy trance 909core. Warning: Do NOT combine this side with THC. When tested on lab rats, results were quite harmful. Although a few of the mixes could have been improved upon, the pickin's are slim these days as far as real hardcore tapes go, so this is recommended. <dan>

CONTACT: 714.650.0909

DJ Abdomen VS. C Hauser- Future Bass Junkies (Switzerland)

All the way from the Swiss Alps (No, not really...) comes these two trancin' mother fuckers. A tag team effort of some very European trance and acid results from this match up and is relatively pleasing to the ears. The mixing here is quite smooth, and although there is somewhat of a lack of over all direction in the track selection this is still a good listen, especially for you trance heads. <dan>

Faust- Magic Trix 1&2 (Virginia)

Damn, motherfucker, where did you learn to scratch like that? If you think Terry Mullen is impressive on the scratch tip, check these tapes and find out what real turbo scratching is. Oh yeah...the mixing...whoa...the mixing is tight. Within the first ten minutes of "Magic Trix Vol. 1" Faust has run through five tracks of bouncy techno, and has presented the music very well, gelling the tracks together beautifully. From hip hop to jungle to acid to house to techno, all ground is covered in these two amazing tapes that are stacked high with tricks to satisfy even the most jaded techno listener. It is highly recommended that you contact this guy and demand tapes. Mad props to whatever promoter is smart enough to bring this guy to the Midwest.

CONTACT: Bobby and Shannon @ 540.633.3944 or Chris Lee @ 908. 928.3236

DJ Trance 85 Degrees- Chicago

Trance brings down the tin shit house. There is nothing about this tape that I do not like. First off, presentation is simple, it looks good. Second, an awesome selection of progressive house, all the songs fit together like legos. Finally, the mixing is practically flawless, and the beat matching and the transitions are smooth as a babies behind. The tape just rocks, I couldn't sit still while I was listening to this. This kat knows how to throw down. Look for him. <Atem> Contact: 312.688.7283

Price- Mind Scape- Houston

This is one of the dopest mixes of jungle and breakbeat I've ever heard. The song selection is good, though I couldn't tell you the names of any of the songs. The mixing is way smooth and tight and the tape presentation is top notch. This tape will take you into the wonderful world of low bass grooves and the land of the constant snare. This

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STAFF

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danny darkside - cained & disabeled (watts@donwu.edu)
thad - droning deep flava (djthad@drumbass.com)

INFO

We are three issues strong now, and there is more to come. This issue's work is going out to Danny Darkside. He has to go back home to England this issue. We had lots of good times, and I am sure there will be many more someday. Also, a welcome to DJ Thad goes out for giving us a hand this issue. Jungle Massive has moved, so please note the new address.

1 2 INCHES

Roni Size - Brut Force (Full Cycle)

After the anti-climactic "Music Box" compilation, Roni Size comes with the goods with this tune, an absolute stormer of a drum and bass track with different beats and Dillinja-esque bass stabs. Any track that can sample "Daydream Believer" by the Monkeys and still sound rough has got to be wicked. Grade: A (Mike)

Neil Trix - Death By Sax (Bangin Tunes)

Long-awaited and finally out, definitely a tune for the hot summer evenings. If you've heard it, you know this one with the mad sax break and steppy beats off of Neil Trix (aka Skanna)'s "Find Me" from last year. One of the top tunes of the year. Grade: A+ (Mike)

Olive - Miracle (Doc Scott Remix) (BMG)

Another one for the summer. Smooth as silk with Pulp Fiction beats and gorgeous female vocals. Doc Scott continues to show he can come with the smooth and the rough. Excellent music. Grade: A (Mike)

Ed Rush - Kilimanjaro (Prototype)

I don't feel as if any record could be capable of being darker than this. Grim and dangerous and causing serious serious damage to dance floors. I love this record. Grade: A+ (Mike)

DJ 3D - Step to Me (Stepwise)

This is on the flip of DJ SS "Blues" on Stepwise, a new label out of St. Louis. 3D shows why he is Chicago's top drum and bass producer, outshining SS with a tune that combines hardstep and techstep flavors in a marriage of rough angel, amen and apache breaks and rumbling resonating bassline. The top tune to come out of the US so far. Grade: A- (Mike)

Aphrodite - Mission Impossible (Mission)

Perhaps the cheeziest novelty record ever made. Having said that, we have exacted tremendous amounts of enjoyment out of it. Approaching this as a serious tune, obviously I'd have to give it an F; however, if you know us, we're hardly ever serious. Grade: A++ (Mike)

Seb & Lo Tek - So Lon (Looking Good)

L TJ Bukem has finally released this track by two geezers from Sweden as LGR #5. This dreamy tune will cane you each and every time with its dolphin and female "so long" samples. Yet another high quality release from a label we have come to expect nothing less from. Grade: A (Julian) It's not from England so I think it's shit. Grade: F (Danny)

JMJ & Flytronix - In Too Deep (Moving Shadow)

Moving Shadow continues its 'Class of 96' series with this release. The A side, 'Delusions', is pretty disappointing and overall quite boring. However this is because it is being compared to the B side, 'In Too Deep', which happens to be the best track released this year in my opinion. Starting off with uplifting yet sorrowful jazzy chords, this tune just builds and builds leaving you wanting to hear it over and over. Definitely deep deep business. Grade: A+ (Julian)

Carlito - white label (Creative Source)

Once again, Fabio's outstanding label continues with release number five. The A side starts off promising with some jazzy and mellow bits before some 70's sounding synthesizer stabs come in and work surprisingly well. After the breakdown, some nice unassuming amens are added to make this tune one to keep you moving. The flipside is a bit less complex but its bouncy bassline and nice jazzy horn stabs make this a top top jazzstep record. Grade: A- (Julian)

Renegade #10 white label

Following up the somewhat disappointing 'Prologik Jazz EP', Renegade Recordings once again returns with a definite roller. The label side incorporates the horizon beats very nicely with catchy keyboard riffs that give the track a somewhat deep house feeling. This one will make you want to move. Grade: A- (Julian)

Nookie - The Blues / Pot Belly (Reinforced)

Gavin Cheung returns again with a 12" that Fabio and Grooverider were caning back in December on Kiss FM. 'Pot Belly' is a nice stepper with deep bass. 'The Blues' is very unique in that it is one of the first drum & bass tunes I have heard that features male vocals, sort of like Robert Owens on the breakbeats. Those who like garage will definitely be into this one. As always, the characteristic Nookie pianos come in making this one deep deep track from one of the best producers in the business. Grade: A (Julian)

DJ Pulse & The Jazz Cartel - Destiny / U Down (All Good Vinyl)

The first release off of this R&S offshoot label. As the name implies, this is very much on the jazzy tip. 'Destiny' sounds a lot like Pulse & Tango's 'Let The Hustlers Play' from the last winter. 'U Down' is a nice tranquil melodic track that won't really move anyone on the dance floor but nonetheless is a satisfying track. Grade: B (Julian)

Storm From The East LP (Moving Shadow)

This album is a must have for any serious drum & bass connoisseur. It basically defines where the progressive side of drum & bass is headed in the '96. 'Storm From The East' features 11 tracks by artists that include P.F.M., MJM & Richie, E-Z Rollers, and Hyper-On Experience. There are three tunes in my opinion that stand out above the others. 'East Coast Vibe' by Hyper-On Experience is one of the best tracks of the year. Its melodic

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jazzy vibes create the equivalent of a musical orgasm. This track alone makes this compilation worth the \$20. Also on the jazzy tip but a bit more steppy is 'Walk This Land' by E-Z Rollers. This one features full on female vocals, soulful trumpet samples, and a very bouncy bassline that is guaranteed to move any dance floor. P.F.M.'s 'Cruising Detroit' is aptly titled as it is ideal for driving around the city late at night in the summertime. With its haunting female vocals and atmospheric melodies, it is simply a beautiful track. Once again the Moving Shadow crew does it again and proves that they are one of the best labels in the business. Grade: A+ (Julian)

Shapeshifter - A Jazzstep Drum & Bass Excursion (Sour USA)

Sour USA's 2nd LP release is an 8-track double pack that will be widely available at the end of summer. Artists are from the Sour/Emotif stable including the likes of Elementz of Noize and T-Power. Don't pass these over because they're on a domestic label, these tracks are absolute killers, joining elements of both techstep & jazzstep into one futuristic vision. Music for long sunny days and sweaty nights. Grade: A (Mike)

Infrared #6 promo

J.Majik on the production tip on his own label, infrared. The logo side gets straight to the amen bizz, with some spooky, floaty strings. Nice deep bass, pulsating left a right panning around the stereo spectrum. 1/3 of the way through the strings pick up, and Majik starts to drop in bits of steel drum

samples amongst others to a very dark effect. The track continues after the obligatory ambient breakdown with some rather nice guitar samples, more string washes, and did i mention this was pretty dark? nice one: B (Thad)

Klute "Right or Wrong/Work it Out/Ram Raider" certificate 18

Nice one! the ex-drummer for the punk band, *the stupids*, fucks it up again. His first release for certificate 18 over a year ago is one of my all time favorites, and this follow up is no disappointment. The logo side 'right or wrong', kicks it in a melancholy stride; 'right or wrong' sample, with a lovely female vocal. very emotional strings all throughout. On the flip, 'work it out' is jazz not jazz(!). live bassline, nice horns, one could almost say jazz jungle; but it's not! it's another brooding track, deep dark and droning. 'ram raider' kicks it amen style and is more reminiscent of his last effort for the label. very erie, emotional strings, with the sample 'the lights are on but nobody's home' really trip this track up. dark and droning, deep and melancholy this is the record to get! A++ (Thad)

Metalheadz #22 promo

Source Direct on the tip here. It seems the label is heading into more deeper, darker territories than last years releases. Maybe it has a lot to do with the seminal club 'speed' getting into the darker feel, or the overall acceptance of darker jungle. But this record is pretty minimal, floaty, and dark. Both tracks compliment each other quite nicely; a testament to the growing produc-

tion skills of the midland boys. No need to review it here. all the trainspotters will get this one certain. B+ (Thad)

Embee Splash #009 promo

Embee, whose 'ruff and tuff' of last year showed the man in his own league, returns. OH GOSHI This is one miasma of twisted bass, dubby, trippy sounds, all pressed unto black wax. One side is minimal with a female vocal 'is it good enough for you?'. Yes it is! Two step bizz in the place on this track, with the hot pantz break over the top. Flip it for the rude dog remix. Dark and dubby, this one. deep, devesting bass, female vocals and sparse break programming. Lot's of breaks: founded, amen, apache, and hot pantz all find there way in this mix. Timestrech some of them, two step a lot and you got it! A+ (Thad)

Ed rush/Nico/Trace Nu Black records #2001

I got to meet Nico on his San Fran trip a month ago. This guy is over the top! Every release is a keeper from his labels and various offshoots. This one starts the Nu Black label in full stride. A thousand limited pressing on each release, so be sure to get it right quick. Over the top darkstep taken to the year 2000. Absolutely amazing! This is one of the hardest, darkest, ruffest to come around. Two step stormer in the house, bass to kill your worst enemies or your most trusted friends; this is the future! A++ (Thad)

COMPACT DISCS

Artcore 2 (React)

The second release from the "artcore" series is a wicked collection of past drum and bass classics. Tracks such as Doc Scott's "Drums '95", Adam F's "Circles", Foul Play's "Total Control", J Majik's "Lush Life", along with unreleased tracks by Aphrodite, Optical, and Eugenix. The music is unsurpassed and some of the best soothing drum and bass released over the past 2 years. The only complaint is that the recording volume is a little low so you have up the volume on your mixer. Other than that, this is one nice set of tunes. Grade: A- (John)

Speed Limit 140 BPM+ Eight: On The Happy Hardcore Tip (Moonshine)

This latest release in the Speed Limit series serves up nine happy hardcore tracks from the past year and a half or so. Note that this is U.K. happy hardcore and not Dutch happy hardcore/gabber which is faster and cheesier. This is the sound of 4-Beat (another name for U.K. happy hardcore) which comes from the same roots as jungle (i.e. '92 hardcore breakbeat). It is right now and has been the most popular rave music in England for some time now. Surprisingly it is even bigger than jungle outside of London. Yet it

receives very little exposure over here in the U.S. This is mainly because very few DJs spin it since U.S. distributors for some reason have chosen not to make it available to record stores here. Perhaps this CD will get more people state-side into happy hardcore. Labels like Impact, Stormtrooper, Just Another Label, and Slammin Vinyl are featured here with songs such as Justin Time's "Help Me", DJ Brisk's remix of "Floor Friction", and "Cross Your Mind" by Dougal & Seduction. The music is fast (160-165 BPM or so) and obviously, happy. If you don't like uplifting piano riffs and female vocals, manic breakbeats and hard hitting 4/4 kick drums, and catchy bouncy techno riffs, then this CD is definitely not for you. If however you want to hear what every raver in England is listening to at the moment,

check this compilation out. On a side note, "Speed Limit Eight" also happens to include three off the best drum & bass tracks of last year: DJ



DJ Rap and Casper

Trace's "By Any Means Necessary", "On Line" by Fokus, and DJ Peshay's "Sunrise". These are three deep and serious tracks which serve as a nice break in between the frenzied pianos of the other nine songs on this compilation. Grade: A- (Julian)

Correction: Last issue stated that Photek was on the LTJ Bukem Mixmag CD. It was Fokus, not Photek

MIX TAPES

the chicago drum & bass headz night
presented by thousand words and Dubshack.
Every "first friday" of the month at the Smartbar

DJ 3D - The Shit

Oh my fucking gosh, hard as nails hardstep and techstep till ya can't take it anymore. Specially pressed records make for nice little samples dropped in here and there. The mixing is right on, and the snares never fall. 3D is as good of a DJ as he is a producer. Definitely one to have for the hardstep and techstep lover in you. You like Shy Fx? It's in there. You like the WooHa remix? It's in there. Just like Prego. Its all in there. Contact: 847-604-0579. Grade: A (John)

DJ Kaos - Atmosphere

"Atmosphere" is the latest mixtape from Kaos, Philly local and former Karl K. tag team partner. This cassette takes you on a 90 minute ride of smooth rolling atmospheric drum and bass. Each tune being of an exceptionally high quality and smoothly connected with seamless mixing. Any LTJ Bukem fan or straight-up lover of quality drum and bass with a more musical element would do well to purchase this tape. Although it might not be guaranteed to send everyone wild on the dance floor, it is most certainly an aural treat

that will have most true junglists nodding their head whilst cruising in their car or just chilling out with a spliff. Contact: 609-589-8245. Grade: A (Danny)

Method One - Moodswings

The latest offering from Richmond's Method One, one of America's top drum and bass producers and recent signee of Odysee Records UK. The title of the tape is indeed appropriate as the styles swing from rough to smooth coupled with extremely competent mixing. Highlights of the tape include the exclusive and still unreleased "F Jam" by Adam F and the already classic "Pharaoh" by PhoteK. Method One is definitely one to watch in '96. Contact: 804-254-2656. Grade: A (Danny)

DJ Snuggles & DJ Slak Silk Cut 3 (Promo)

This one will be in the shops soon. Watch for it. I'm not giving it a grade as I'm a bit partial but no doubt this will be one tape that will inflict severe devastation on your ear. Contact: 312-409-7249. (Danny)

B.A.S.S. Crew - New Dawn

This tape features Noel on one said and Tomas on the other. I prefer Noel's side over the Tomas side just because I am a hardstep head. The mixing seems to be good, there are no surprises here. Just clean mixes with good tunes. This tape isn't bad at all, but not jumping out of the cassette deck either. Noel's side is a good variety of bassline bumpin' hardstep. While Tomas does clean up with the Bukem style d&b. Contact: 415-323-5800 ext.24-7 Grade: B+ (John)

DJ Thad - Downforce

This tape is wicked in the track selection. "Dark" tapes are far and few today, and I was impressed to see someone actually do one. The tunes are deep, emotional, and dark. No doubt about it. The mixing is good. Only thing that got out of hand was the backspin trick. Other than that one minute on the tape the rest is great. Contact: 408-261-9857. Grade: A- (John)

Interview #02: Snuggles and Slack, Strictly Jungle Bizness

john: Okay, mike and paul, basically you are involved with jungle scene in chicago, were you in this from the start, or just jumping on the band wagon?

mike: what kind of asinine question is that

paul: c'mon mike, don't be a cunt

john: an asinine one, just answer it.. it introduces you into the american jungle scene. it sets a time and setting..

mike: i moved to chicago in 93, i played my first party in chicago aug of 93. the other djs were davey dave, efex, justin tewn (slurp at the time) and dieselboy

john: what party was that?

mike: it was a party called full moon rave 8/1/93. damian came up to me later in the evening and said he met this dj called jj jellybean. he told paul and i that we had to go see jason spin at this party called evolution thrown by atp & drop bass at the oak theatre in october 93.

john: Did you guys spin prior to that, and if so what kinds of music?

mike: i started dj'ing in early '92 when i was in houston. i moved to chicago/evanston in fall of '93.

paul: well i was pretty much a straight raver in toronto listening to people like dr. no, ruffneck, jungle phd, and the stinger. i moved to the u.s. for school and met mike at that evolution party in '93

john: Did you both start spinning breaks right off the bat, or did another form of music lead into the jungle?

mike: yes i have listened to every type of music at one point or another in my life. embarrassingly enough the first rave type tune i really liked was move any mountain by the shamen.

john: Did you find that the other forms of music influenced you in your jungle selection at all or did you leave it all behind once you heard breakbeat for the first time?

mike: i was well into the idea of techno and raves in early 92 in houston... and fortunately the houston rave scene revolved around the uk hardcore scene (unlike chicago where it was mostly hard techno)... so to me hardcore has always meant breakbeat music...

paul: well i think the hardcore tunes i was first getting into resembled house to a certain extent, which i was into at the time in addition to new wave and hip hop.

john: Both of you tag team your sets, is there any reason why this became? It is a bit different from the norm.

mike: i am lazy

paul: so am i

john: No really.

mike: the way we do it we never have to move

mike: i'm serious

paul: yeah.... we each own a turntable

mike: we each play a record apiece so we can stand in front of 1 turntable the whole set

mike: you become one with the turntable

paul: nice one mike

mike: thanks

mike: i feel as if the turntable is an extension of my head

john: But it is obvious, knowing that you both have distinctively different styles you prefer- Paul being the rough stuff and Mike the bukem style, correct me if i am wrong, do you find this to be a good thing, that you feed off of one another?

mike: no that is a misconception- we basically like all styles of drum and bass, so we agree before a show what style to play for that evening. for example we played jazz step at even further, then techstep at sunny bear in richmond, in st louis this upcoming weekend, we're playing both an old skool set on friday and a hardstep set on saturday... so it depends on the venue and our timeslot really

john: Do you feed off each other in styles you are not really into, finding that your overall selection is never boring, because you have two different people spinning the same set. you get what i am getting at, with diversity in your sets being greater than the average single dj

mike: i don't think our sets are any more diverse than 1 dj... i feel the tunes we play are of the highest quality because we BOTH have to agree on them... that, and the fact we put on a good show is the difference between the 2 of us, and 1 dj

john: so it is more or less a system you have developed, you both have to agree on the records you buy?

mike: i buy what i like and paul buys what he likes... it turns out we have very similar tastes

paul: yeah, what he said

john: Well, chicago, not long ago, was america's jungle town. Were you at all apart of the building of the foundations of Chicago's drum and bass scene? Where is chicago now? As long standing members of the jungle scene, where do you think chicago is headed, and on a broader scale, where do you think jungle is headed in the states?

mike: well roger rp smack was responsible

for chicago's reputation as us's top jungle town... he threw the first jungle parties like destiny and the jungle ting do's like fuse, etc... as for myself, i played at most of the jungle ting parties and the ripe parties from 94... that's basically where chicago was 2 years ago

paul: i think that the future looks bright for drum and bass in chicago...with newer promoters like uptempo dance taking charge right now, its just a matter of time until jungle takes off again.....

mike: yes, and also dubshack with their monthly night at smart bar in conjunction with 1000 words... respect to scott & kay and also 3d (uptempo dance)

john: Now, was the big boom of DnB how WNUR found you two and Dannny Watts for Strictly jungle, or did you have to find them?

mike: i had to work hard to get the drum and bass show, now we are working hard to keep it.

john: when exactly is the show, and how frequently is it on?

paul: well, the strictly jungle show is on every friday night, 11:00pm to 12:30am on 89.3 WNUR FM (chicago)

john: If someone listens, what type of music can they expect? do you guys have guest djs, and who actually spins, just you two?

mike: we have guest djs every other week

like 3d, phantom 45, danny the wildchild... all the top chicago talent

paul: we'll just basically play whatever we're in the mood for on that particular evening. for example, this past friday night we played a back to '92 set for the entire hour and a half

john: Okay, you guys have released numerous tapes. Your tapes have always been known for the precision mixes. What do you do that makes them so tight, how did you become such a tight pair.

mike: well we just go for it and they turn out alright... we know our records inside out

paul: we just know our records inside out

mike: yup inside out

paul: yeah

mike: back of our hand. Not to say we get it right the first time. It takes 3 or 4 tries to get the proper flow we like

john: Some people map out every mix and record all the pitches, do you practice this or not?

paul: fuck no

mike: when you see us live you can expect a total freestyle set as well.

john: Are there any tapes coming soon., that last one being silkcut 2, is there 3 on the way?

paul: silk cut 3 on the way in a couple of weeks time

mike: yes silk cut 3 will be out in a couple weeks. I think it will be our best tape as the tunes that have come out recently are so rough

john: On the note of seeing you live do you have any up coming jobs that people could come and check you out at?

mike: denver in august, and also interstellar outback in mid-august... other bits & pieces here & there

mike: we will be hitting the east coast again sometime very very soon. Actually, paul will be moving to philadelphia at the beginning of fall

john: So the Dynamic Duo will no longer be after july, will both of you carry on your djsing solo?

mike: yeah i suppose so

paul: yeah i'll be moving out to philly sometime in august, so i guess we'll do it solo from august on

john: is there anyone or label in particular that is catching your eye at the moment?

mike: well, the producers we rate that would take all day. dillinja and ed rush...

john: alright, any last words?

mike: well we just want to say respect to anyone who has ever supported drum and bass in chicago. i like children.

Next Issue: Bukem or Girls. We Don't Even Know.

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It *does* matter where you spend your money. Next time you walk into a record store, ask yourself, does this place fully support the underground? If the answer is obviously *no* (which in nearly every case, it will be), turn around and leave, then go over to The Razor Room and get the service and selection you deserve. Support those you *truly* support you!

goddamn

If you melted all this vinyl down, it wouldn't look so cool, but imagine the possibilities.

reviews

10,000 monkeys with an assortment of Roland gear just might accomplish as much....

Beverly Hills 808303 / Dealer (Reference, Hol)

This is the Acid King! 4 tracks of hard minimal acid, some are slightly electro influenced and some will tweak you silly! Mostly 808 & 303, but every now and then you hear hints of a 606 and a message to the man who created is all! This is extremely minimal stuff so listen to it before you buy it. 9/10 <Henry>

SP23 / Stormcore Vol. 1 (Network 23, UK)

Three tracker of heavenly hard acid-core. The unbelievable thing is that all of the records they ever put out have all been recorded live while they were at parties! This shit is all digital and ahead of the game. constant motion in all of the tracks and even some distortion every now and then. Heavy robot samples and Killer effects! 10/10 <Henry>

SP23 / Stormcore Vol.2 (Network 23, UK)

Here is # 2 in a collection of 3. This one has 4 crazy tracks that are really fast paced! Hollowed out kicks on all with really warped beats overlapping each other and crazy reversed effects all over. These tracks are so ahead of their time. I promise, No one has ever done anything like this before! 10/10 <Henry>

SP23 / Stormcore Vol.3 (Network 23, UK)

It just gets better and better! All 3 of these are limited to 500 copies (Global). Really fast and really distorted in a warm way, this 3 tracker has the goods w/digital pleasure, heavy flange, and and ill production! Very compressed and very sick, these tracks will have you ripping out your hair and shaving your bush! 10/10 <Henry>

Spira 007 / Rhythm Method (Spira, UK)

There is a definite funk factor to this hard techno record. 3 Tracks: 2 are hard techno with crunchy hi's, thumping bass and tons of crazy sounds; the 3rd is cool because it mixes hard techno w/ a playful key progression. Not trancey, but really fun! It's funky, but hard. Check it out, it doesn't hurt to listen! 8/10 <Henry>

Atom / Re-Rizm (Plastic City, US)

Plastic City is back w/Atom. 4 tracks: 2 Previously released on import and 2 newies! The new tracks are hard techno house w/ big beats, heavy effects, Freako sounds, and a smoothness and drinkability known to no other label! The old tracks are what made Atom successful; Trippy house! 8/10 <Henry>

Unit Park / Mosquito (Plastic City, US)

This is the very first American act that Plastic City has ever allowed into their domain! Featuring Dietrich and Taylor from P-909, 3 tracks of minimal techno; 2 strictly for the dance floor! A has the masterplan written all over; Hard kick, tweaked out PC2 (a Roland synth pedal) and cool ass beats! The flip has a funky techno track that rocks w/ Hood style keys and a light techno track w/ slight motivation and ambient flavor! 8/10 <Henry>

Awex / X (Plastic City, US)

X means 10 in Roman Numerals! That's right a perfect 10! Even Mike Dearborn jumped on this one for a pounding hard techno remix of "The Plasticmen Are Coming" off the 10 "Wicked Plasticmen". All 4 tracks are original, and one of them is hard hitting break beats! 9/10 <Henry>

V/A / Noom EP (State of Mind, US)

State of Mind is back w/ their first release since the Lenny Dee Remixes! Fitting that it's a Noom EP! 3 of the 4 tracks have been released on Noom(Ger) But the Bomb of this one is the Abe Duque Remix of Troop's "The State". Hard and evil, this technoist's impression of trance is a new hybrid of music that will some day Rule the World! The bass is huge and the energy flows in a loop of mental pleasure! 8.5/10 <Henry>

NYTK / The Legend (State of Mind, US)

New York Trance King is a huge step up from the generic trance of old. He dwells in his castle and fires up his gear to produce a wicked brew of techno influenced trance w/ a washy 303, hard beats, driving hi's, and a chill approach to the realm of trance.

This one will put you in a Mental Trance, 8/10 <Henry>

V/A / Loops (Serotonin, US)

Well folks, Here's a pretty fun little toy that everyone should own! A dope ass lock groove compilation with Everybody on it! Look out for loops by: The Rancho Relaxo Crew, The Disko B People, Some Mid West Fellas, Detroit, Unit Mobius, Some more European Chaps and a whole bunch of others! Listen to it high and with headphones and see the effects take place! "It's what you live for!" 10/10 <Henry>

Distorted Waves of Ohm / Tempura Domination (Sonic Groove Records, US)

Adam X, in his mission to find the ultimately pure form of Techno, has recruited this gentleman from the UK for inspiration to continue his quest! These tracks are all hard, but maintain a thick, warm feeling that will draw you to them! The B side is where the underground dwells! 9/10 <Henry>

Zzino / Accelerate incl. K-Hand (Reload, Belg.)

2 mixes of serious techno on this one! The original mix done by Zzino which is a completely fluid track with a hollowed kick, fuzzy feel and tons of reverb! Wicked stuff! The flip is the remix which K-Hand racks it all w/a very rhythmic flow, layered drums and hi hat, backwards effects, and pure feel! Thanks Cat, This was cool! 9/10 <Henry>

Space DJ's / Harmonic Distortion (Reload, Belg.)

These tracks are "...Cerebral Electronica" says the press sheet, but I would call it Psychotic Genius. This 1 will cross your eyes and melt what's left of your brain. Really hard beats that distort into a range of harmonics that cleanse your soul! All 4 tracks are highly recommended. Extremely Minimal and very Loopy! 8/10 <Henry>

Robert Hood / The Pace M-Plant (US)

Here is a man who creates! A 2 Tracker, one side is slow, chill detroit techno w/a soothing waterfall flange

effect. The other side is a pounding (not hard) techno track w/ keys that suck you in and trap you in a grip of acid style synths! Totally Detroit! 8.5/10 <Henry>

Tesox / Plac023 (Plastic City, Ger)

This is a single sided record w/ 1 track. If you have 9 bucks to throw away on one track, do it because this one rocks! All the Tesox techno flavor, but this time w/a Detroit edge! Reverb Kick, washy samples in the background, hollow keys, riding synths and a crazy acid line that flips in and out of your head! 9/10 <Henry>

Mills/Hell / Equinox Rmx. (Synwave, US)

The DJ Hell remix of this Vortex classic isn't that great! Flange on the Hi Hat, breathing and dark bass keys. So what! But the Jeff Mills mix is something to talk about! Ultra hard, this one has the dope moves! Surgeon style samples and keys, freaked out 101 action, klanking hi's, and a monster kick that will slap you to death w/ Bass! 7/10

Bar Code Population (Nocturnal, UK)

This record is wicked stuff! 4 tracks and 2 Lock Grooves! 2 of them are the dance tracks and the other are weird cuts that you can play with all day long! Hard slammin minimal techno that's extremely effective w/ a slight detroit influence. 9.5/10 <Henry>

Tom De Luxe / Waterhouse (Noom, Ger)

This is commander Tom's new image and style! A is hard German trance w/ fierce bass, cutoff hi's, clean cymbals, and a wicked production. Trancey keys take over as you ride the story of Noom. The flip has a heavy bass kick, reversed keys moving @ lightning speed, only to break down and come back for more reversed pleasure. 8/10 <Henry>

Bigfoot / Is the Funk In There? (Eukatech, UK)

This is a brilliant smorgasbord of techno! A has 2 tracks: 1 is experimental

techno w/ slight Landstrum influence, tweaky keys, bouncy feel, and hidden hi's. 2 is hard techno full of energy w/ powerkick, open snare, and crunchy analog keys. The flip is monster techno w/ a huge kick, Heckman style keys, "Funk", bleeps, and a mad pan effect! 8.5/10 <Henry>

M-Phratric/Komplex (Shellshock Music Force, Ger)

"This one is minimal detroit influenced Techno! A 2 tracker, A has full motion, rhythm on every beat, hollow kick, open hi's, reversed sounds, and a mental haze! The flip has a stomping kick, hollow ring, crisp hi's and choppy digital keys. 9/10 <Henry>

Microhead / First Movement Cut-Off Recordings, UK)

Well kiddies, here's a pure techno extravaganza for you! This is a sub-label of Reflection Music. A has Thick bass, a wide clap, loopy feel mild acid distorted hi's and spacey tweaks from all ends. The flip is warped acid that will melt your organs. Fully functional 303, 909, and a really washy feel! 2 Thumbs up! 9/10 <Henry>

Unit Park- Mosquito (Plastic City America, US)

From the minds of Dietrich and Taylor of the mighty Prototype 909 comes this fine three track EP. The title track is a hard kicker at 140 Bpm with a very DJ friendly intro and outro. When this track gets working you realize the reason behind the title. Like a crazy robotic bug in your ear, the main synth line here buzzes around your ears with a tinge of darkness. On the flip is "Drum Park", a rather funky minimal work that layers semi Detroitish synths with quieter loopy high pitched rubber band stabs. Also here is "The Day We Painted Our 303s", a decidedly un-303ish acid track. I'm guessing these two really did point their acid machines and in a daze decided they needed some acid trackage... realizing that the 303s were still covered in wet paint, they went to work with what they had and out popped this creation... maybe not... 7.5/10 <dan>

Peter Labonzy- Wave Speed (Pagoda, US)

If I saw this in the store I sure as hell

wouldn't touch this. Something about Junior Vasquez remixes turns me off. But...this is actually quite good. Instead of turning in some cheesy deep house mix, Mr. New York Club Motherfucker lays down a deep spacey tribal trance mix that doesn't necessarily out do the original but puts a funkier feel into it. With a nice percussion intro, Vasquez starts this track into a pounding workout of floating vocal samples and booty textures. 7/10 <dan>

The Crystal Method- Now Is The Time Remixes (City Of Angels, US)

Well, side A turns in a nice surprise with a hard tribal trance workout with a bit of distortion on the toms. This turns darker in a strange fashion that is innovative as all hell. Sampled live death metal drumming and guttural screaming. This mix, by Kris Needs, is a bit of a deviation from the normal City of Angels thing and it's damn good. Also on the A is the original of this track, a very thick and almost sensual west coast track. A solid release. 7.5/10 <dan>

Beethoven- Greatest Works Part 1 (Dance Ecstasy, Ger)

Some serious stuff here from the mover. Actually sampling Beethoven, the original of one of his piano works creeps up on you and eventually tiny jungle breaks work their way in before

the piano warps itself into a techno synth and a synthetic beat orchestra. Amazing. The flip is more of a stripped down mix with the element of electronica not being so prevalent. This is one to find. 9.99/10 <dan>

Alien Mind- The Real Abduction (Home Entertainment, US)

Written by Carlos Soulslinger, this is on the newer Liquid Sky ambient label. Two tracks of very similar synth loops, one beatless ambient noise texture and one slightly uninvolved trip hop track. The noise track does make for a nice intro and the loops (not actual loops, each is about a minute long) are good tools. 6/10 <dan>

J.L. Mayoga II (Bomb, US)

Similar to his last release on this same label, this is minimal acidic house with a nice thick kick drum, stabs of hypergicness and vibey keys adding a little progression to this track, entitled "Avion". There are three different mixes of this track on this slab-o-wax...A longer version that progresses slowly, a shorter version that moves through things a bit quicker and the ever handy bonus beats for the play-ful. 6.5/10 <dan>

Robert Gori- Yip Yip (Disko B, Ger)

The title track here is the track to grab. Hard tracky chaos techno with

head screwing loops of screaming synths that would cause absolute mayhem on a larger system. Hard crisp percussion adds the final touch to this work. Also on this side is "Loop it Baby", a snippet of the synth part from "Yip Yip" with some added effects...only a few seconds long, but if used properly it could be very effective. The flip, "Rund", is a boring sack of shit that goes nowhere. To call this minimal would be a rip to that style of music. Just straight up boring. 7/10 <dan>

State Of Mind- Noom EP (State of Mind, US)

Three of the four tracks on this EP have already been released by the ever popular Noom Records out of Germany. The fourth is a remix of a track from the Noom people by Abe Duque which mixes the more Euro style of the original with the more rough edged techno mind of Duque. Commander Tom does "Energy", an acid track that turns rave style with its uplifting chords bouncing along. Mandala's "Evolution Theme" is a nice up tempo technotrance track that slickly drops some 303 skirmishes along the way. A solid EP for those of you that missed the original releases of these tracks. 8/10 <dan>

Stickhead and Don Demon- Kotzaak 7 (Kotzaak, Ger)

Well, the tempo's have slowed down

compared to the last two releases on this solid hard label, but the quality is still up there with the best. As with the last release on Kotzaak, there are only two tracks on this 12", but it proves worth it, as both tracks are excellent dark hardcore tracks, one at 200 Bpm, the other at 215 Bpm and the pressing is excellent. Not for those with the happy in mind. 9/10 <dan>

Terrorists- Error By Terror (SuperSpecial, Ger)

A double twelve inch of very dark PCP style hard trance. "Prayer Of Our Clan" opens the album and is an occultish death trance song that keeps its pace rather high. "Hardcore Will Never Die" is a short hip-death-hop head trip that makes for good intro or outro material. "Menco" is breaky trance journey that takes you into the hellish depths of American society through the placement of strange vocal samples. "Violen" is on the same tip, with a more down tempo feel. "Error By Terror" is a gloomy experience and is recommended for those of you into the darker side of this thing called techno. 7.5/10 <dan>

Lenny Dee and DJ Gizmo- Mutha Fuck (Ruff Beats, US)

Why? Why? Why!!!!!!????? Boring, redundant, just crappy. Why are these guys doing the same things they did three years ago? Hell, it was

harder then than now, at least as far as these guys go. "Mutha Fuck" is just plain boring. I guess hearing a voice saying a dirty word over and over just isn't that shocking anymore. How about some fatherfuck? It only gets wore from here. 1/10 <dan>

DJ Psykopunk- Two Hard Muthfuckas (Ruff Beats, US)

The title track is not so bad if you skip through the intro shit that holds some of the worst off time sampling I've heard, ever. This sounds like the visual equivalent of a homosexual downs syndrome sufferer dancing to Christian death metal in a 1984 Run DMC outfit, without pants... ya know... retard sausage flying all over, slapping you honkey's in the eye. Anyway, if you can get past my babble, this track is not the most innovative, but is a lot more interesting than most of the other stuff on this label as of late. The flipside is shitty and it's shitty and it's shitty and it's shitty. 4/10 <dan>

Atom- Re-Rizm (Plastic City America, US)

The title track is a bouncy is a hard bouncy Chicago influenced track, along the same lines as less annoying Relief records stuff. Some familiar vocal samples thanks to , once again, the classic "Firefly". To tell the truth, the B side kicks the shit out of the A side. "Take It To Love" is a hard house track, complete with beefy kick

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drumming, funky house synths and well done samplings....ain't it funny, the best track here is the second B side. Over all, a consistent four track EP. Plastic City Us has yet to miss. 8/10 <dan>

Frankfurt Trax- Return To Zero Part 4 (Dance Ecstasy, Ger)

This mini compilation is pretty damn rockin' on the hardcore tip. Straight out of Frankfurt, Germany, these four tracks are all dark, although styles vary. Turbulence does "The Home Of The Sick"...this is one of those tracks that just begs to be used as an intro. Dark, slow voices welcome you and inform you that they're back before a bass heavy score anthem takes over. Following this is Terrorists "Prayer Of Our Clan", a track that is on the same tip as the last one, but with less bass and a bit less score. On the flip is "Bombengeschaft Rip Off" by Korrekte MF's, an old school styled gabber track, along with "C'mun Scum" by the long absent Leathernecks of early Kotzack fame. Once again, the sound is dirty, vocal drenched and fast, with the speed gradually picking up throughout. 8/10 <dan>

Screwtop- Mx6x (1200, US)

Minimal is the flavor here, and it's done quite well. "Mx6x" is a long funky track that centers around percussion until a late breaking jumpy synth line adds a bit more funk with it's machine sounds jumping around. The last two minutes of this track is an ambient wash. Flip for "Mx6x vs. Masa", a track on the same tip as the aforementioned, but not quite as funky. Also included is the breathy ambience of "Deeptown" 7.5/10 <dan>

Robot Wars- Metal On Metal (Sm:)e, US)

In dedication to the annual Robot Wars, Sm:)e put out this picture disc of music composed by Walker and Khan. "Metal On Metal" is heavy distorted dark techno with a definite Cologne feel, while the remix of this track is catchy electro funk beats with a lighter feel. Flip for the Business Card remix of "Cold Metal". Spacey electro at a lower tempo almost identical to last year "Business Card" by Walker. 7/10 <dan>

Nu Emotions EP (Sm:)e, US)

Two out of four tracks are worth your time on this four track EP of jungle by various domestic artists. Sub Zero's "Pressure" is a steppy emotional track filled with atmospheric synths and sexy vocals. Also on this 12" is "Bitch Trip" by DJ DB and Tommy B. This track has an original feel....hard funky ass jungle acid. Proof that domestic jungle isn't all a joke. 6.5/10 <dan>

F.U.H.D. (Industrial Strength, US)

"Error" is fucking speedcore with noise running all over your mind....very fast, somewhere over 270 Bpm. "3 Demons" is guitar core with a nice feedback break. On the flip is "Hatred", a more industrial sounding track, almost along the same lines as some of the Six Sixty Six stuff, but not so heavy. "Bitch Slapper" has kind of a Nasenbluten feel, sample heavy and dirty. 8.5/10 <dan>

The Event Horizon CD comp. (City Of Tribes, US)

Out of San Francisco comes this wicked eight track disc of earthly rhythms. Nothing electronic here, just straight up tribal drumming, didgeridoo's and other organic shit. "Into the Blue", a spacey vocal track by Clemens Imhoff opens the disc in an appropriate manner, setting the stage for a mellow listen, with each song leading to the next very well. Not much bad to say about this...west coast flavor all over this...music that will be enjoyed by hippies and techno heads alike <dan>

Trance Mission- Head Light (City Of Tribes, US)

This shit is deep. The combination of Clarinet, didgeridoo, percussion, wind instruments and some digital back tracks, Trance Mission create a tribal sound that flows in an ambient fashion. From start to finish this is a solid album, with no track really standing out, but instead each complimenting the last, making for a solid, timeless listen. <dan>

Divination- Distill (Sub Meta, US)

Eight tracks, eight artists, eight crazy dark soundscapes. Disc two starts with probably the best song on this compilation, "Zone" by Thomas Koner. With its subdued beats that build throat it is a bass heavy ambient excursion that is deceptively fast. Other worthy tracks are thrown in by Pete Namlook, Tetsu Inoue (who offers up a track with a style to his new album on Instinct... maybe it's even on there...) and Paul Schutze (whose "Green Evil" is the darkest on the album. Bill Laswell, the man behind Sub Meta, contributes "Black Dangers", a thirty minute floaty thing that is nice to drift off to. For you ambient heads, this is recommended. <dan>

D'Cruze Feat. Free Format-Cruzin' CD (Sub Base USA, US)

Okay, so Suburban Base went off course for a while and the shit they were putting out was total shit. Well, for a change, D'Cruze offers up an awesome album of various styles of jungle, with a little trip hop flavor

thrown in for taste. Most of the stuff here is on the more atmospheric tip, With "Come Back" and "Freedom" leading the way along those lines. "Free Format" is an eye opener that slams with hard step breaks and hard fuckin' bass from outer space. Even a bit of 808 magic gets thrown in to the mix as D'Cruze puts his own cow belled twist on the jazz step beat before switching back over to the sampled beats. "Cruzin'" is a solid effort and is well worth the money. Check it. <dan>

The Higher Intelligence Agency-Freefloater CD (Waveform, US)

Electro chopped finely to almost resemble trip hop with an alien skin. The sound on this album doesn't change much, but the style is good, so the lack of change really doesn't matter much. Ten tracks of slow breakbeats and liquidy acid lines that all but swim over the rhythms. Waveform is a label that really doesn't miss, "Freefloater" hits on target with it's laid back appeal and straight forward beats. <dan>

Assemblage Volume Two CD (Extreme, US)

Over an hour of addities. Starting with Soma's "Dark Koma", a hard 909 ambient track, Assemblage takes you on a trip of mixed styles, all deep and contemplative. Pablo's Eye put in two tracks of spoken words put to melodic ambience. "Los Larmes du Tigre" is soothing with it's femme French voice calming your nerves, while "Gone By Night" meshes middle eastern tones with black American poetry that is chopped to confuse. Groovy puts in "Expanding", that, like his full length album, is a strange funky audio collage with voices soaring high. Shit, this thing is too damn good. I'd take up too much space and time. Buy, listen, enjoy. It's worth it. <dan>

Spicelab- Spy vs. Spice CD (Spy vs. Spice, US)

The first release from Oliver Lieb's own label is his own material under the alias Spicelab. This nine track album is nowhere near as impressive as some of his former work under this name, but none the less is fairly good. More stripped down than his projects of the past, Lieb presents a dark entrancing picture with "Spy vs. Spice". Although it could be a bit thicker, this is a consistent album without any bad tracks, just no stand outs. <dan>

Possible Worlds- Nothing Is Over (Liquid,???)

The best trance record I've heard in the past few months. At about 140 bpm you're given a nice deep percussion workout... very subtle, very driving and nice to work a long mix with. After a

drop off the track morphs its way up into a perfectly building vocal sample drop of the title-effective on the dance floor. The track keeps building and building, only to fall into ambient noise. But wait... out of nowhere comes an amazing high strung saxophone riff. If you're not shooting your load by now, wait for the well placed snare roll... not too long, not too short. From here you're given a nice synth and sax workout. It's about seven minutes long, and takes its time, so have patience, it'll be worth it. 9.9/10 <dan>

Anxious- Phungus #1/#2 (Reload, Belgium)

Classic Reload here. Driving hard trance beats, chaotic back tracks, all with a Detroit feel in tact. Phungus #1 is the harder of the two tracks (and tracks they are) with nothing but a thirty two beat break for a come down. Otherwise it's straight non progressive and cold hard techno with chaos all over its face. Phungus #2 is in the same tempo range but has a bit more of the reverbering synth line feel. Still very tracky but more laid back. A great record for the quick mix crowd. 8/10 <dan>

Trancesetters- The Search (Sm:)e,US)

Good bouncy techno trance with excellent vocal sample work running its course. The flip side contains "Armond's Pu-Tang Mix" done quite well by Armond Van Helden. Giving a straighter, funkier feel to the original by adding a meatier kick and a nicely placed funk guitar line. A good track with two distinctly playable feels given. 8/10 <dan>

DJ Skinhead (Industrial Strength, US)

Well, well, well... more "Extreme Terror" mixes. Actually only one here, but isn't that enough? Anyway, Strychnine takes the A side and gives a remix to "DJ Skinhead" with the "Muthafucka Remix". What starts out as a great pounder of a track drops into the post Marsalis gettin' butt raped into the post Pulp Fiction talk ala "Pipe hittin' nig-gas". After this it's rather down hill. What would otherwise be a great track falls victim to the happy synth shit. Bleeechhh. The "Extreme Terror" mix is faster, noisier and meaner than the original but nothing really new. At the least, this will catch the attention of those seeking a familiar track. The flip is done by Temper Tantrum and contains "Take it Outside", already released on the Earache/U.S. sampler a few months back. Check issue 13 for a review. "In the Darkness" is a moody darkcore song that will prove to be accessible to both sides of the happy-

core war. 7/10 <dan>

DJ Cybersnuff- Hard Beats For A Ruff World (Ruff Beats, US)

Produced by Oliver Chesler of Disinegrator fame, this one was a surprise. Strangely happy and bouncy techno from the man known for dark undergrounders like "99.9". Comparatively, this is not so impressive. Five tracks of slightly boring hardcore, with nothing at all new. This may prove a good one for the more commercial minded hard DJ's. Not for you speed freaks. 6/10 <dan>

Syndicate- Appetite For Destruction (Bloody Fist, Australia)

The title track opens up this twelve track gem from the crazy Aussies. If you hadn't guessed yet, the NWA samples are in effect. Unlike many that sample hip hop, Syndicate actually lets a whole verse play- quite cool. Like their kin, the Nasenpuussies, these guys love the hardcore hip hop samples, as well as Amiga style jungle, which takes up half of this double pack. "Watch Me Bosh This" takes LL Cool J's "Mama Said Knock You Out" and gives it quite a new feel. "Keep it Hardcore" uses a chipmunky voice, but it has to... the track is so damn fast (300 Bpm+). "Icepick" takes lyrics about sticking icepicks through temples and double times with the kick and snare. "Guerillas In The Mist" takes almost a whole verse of the song by Da Lench Mob by the same name. Nothin' but rockin' and rollin' to the fast beats. 100000/10 <dan>

Noizecreator- Out of Order Vol. 2 (Brutal Chud, Ger)

Hard fast German Speed hesh core. Guitars all over the place with grungy 909's kicking the shit out of you. "New York New York" is my pick out of the six tracks, even though all of these are quite worth a play. Starting at 240 bpm, a nice pitch change along with an effective "1-2-3-4" Pantera break push the Bpm's well over 300 bpm, while still leaving more than enough room for an effective mix. All tracks here break 240 bpm, so these aren't for you hard handbag DJ's. 9/10 <dan>

S37-Riot- 37-19-96 (Brutal Chud, Ger)

Another from this newer rockin' speed/hardcore label "Riot Intro" is a noise core excursion, pretty damn scary. The remaining three tracks are hard as hell. Fast, crunchy and guitar driven. Maniacal death gabber core. Recommended for you hardhead bast-tard children. 8.5/10 <dan>

Criminal Damage (666, US)
Shit, this label is out there, and I'm fucking glad. Including work by Delta Nine, DJ Freak and Asimetric, the fourth release from this Milwaukee sublabel to Drop Bass rocks almost as well as Gene Simmons spitting fire while still holding a power chord on his fretless bass. Fuckin' yeah dude. The Delta Nine contribution is "Chunk Blower" a noise grinder at about 175 bpm. A good change up. The DJ Freak mix of "Muthafuck" is not as impressive as the original, but it still rocks, holding true to the original formula with its acidic guitars and quick screams. Also included is "Rope the Pope" a hard acid number that includes the samples, "Kiss My Ass Jesus" and "Jesus, you fucking pussy, Suck my cock". Beautiful in every sense of the word. Also on here is "Family Affair", one of the scariest tracks I've heard in a while. With it's noise laden hardcore tracking and it murdered vocal samples about killing your own family this shit gave me some serious nightmares. 10/10 <dan>

Hammer Brothers- Shockwave 20 (Shockwave, Ger)
Six tracks of Jap hardcore from the Shockwave boys. The production here is not the best, but this shit is fast, and a couple of the tracks are pretty decent for you hardcore freaks. Big screaming voices, fast 909 4/4 beats, but some of the power is missing. A nice effort though, and these boys are definitely ones to keep an eye on. 7/10 <dan>

JB3- Believer (Novamute, US)
A great three tracker from the man... Joey Beltram. Nothing ground breaking, just pure techno jams. The title track is the best here, with loopy acid for the trance heads but the trackiness still in effect for the track heads. One of those tracks that works quite well with double copies. The flip contains "The Works" along with "Heal", a track that just begs to be slapped around with "Believer". One of the best records I've heard lately from Mr. Beltram. 8/10 <dan>

Furthur EP (Drop Bass/Communiqué)
Frankie Bones does the Drop Bass side and drops a couple of pounders, in the same style as his previous release on this label. "Death By Stereo" carries more of an old school vibe with ravey synths and looped breaks over hard 909 kicks and an acidic back drop. "Fire Engine Red" is a straight down tempo hard acid pounder, in classic Drop Bass style. The flip is done by DJ ESP and contains the excellent work-ings of "Memories", an up tempo acid track with an odd vocal sample... a

male voice saying "...strangest music to make love to...". Indeed it is. "The New Era" is down tempo acid track along the same lines of other recent ESP material. Nice release to commemorate a crazy good time. 8/10 <dan>

Arrivers (Things to Come, US)
Things to Come is the new label run by Oliver Chester (of Disintegrator fame) and his brother Alexander. Five tracks of slow dark techno. "The Things to Come" is a spooky track with nice dark synths running their course. "Baptism of Fire" is the track to grab, it's a death acid track that will no doubt set many head on fire. The best way to describe this is deathcore at a headbobbing pace. More darkness for your ass. Look for more goodies from this new label soon. 7.5/10 <dan>

Strike 08 Picture Disc (Strike, Australia)
Damn! Can it get any better. For you hardheads, this is one not too miss. Contributors include the almighty Nasenbluten, Syndicate, Netas, Embolism. All six tracks are straight outta Newcastle, which seems to be the new bed for homosexual oil Massage parlors, as well as for Hardcore-real hardcore that is. "Grim Reaper" by Syndicate is a hard as nails hip hop sample terror tracktalkin bout "I'm hard as hell, goin' straight to hell". Embolism's "No Significance" is so goddamn fast. I cum everytime I hear this song on a loud system. "Get Alarmed" by Overcast is another Chuck D sample track, of which there will never be too many. A great hardcore release, plus some nice duo-tone pictures of Newcastle to please the eye stumps. 1000/10 <dan>

Index- Electronic Architecture (Index, US)
Four tracks of strange minimal techno from the likes of Taylor Dupree and Dietrich Schoenemann of Prototype 909 fame. Dupree's track is my pick, a funky down tempo synthetic tribal track that meanders in and out, forming a nifty groove. "Sci" by Arc is a subdued creeper of a track that will be a catcher for the intelligent crowd, while Savvas Ysatis' "Implant" is a jumpy electro cut, very strange. Dietrich does some funky down tempo work to round out this odd gem. 8/10 <dan>

Mario J (Definitive, Canada)
Nice release from Definitive, as usual. Four tracks of laid back house, very well done. Floaty chords, chunky beats, funky analog sounds and some nice deep synthesizing going on in these four tracks appropriately kept anonymous. 7.5/10 <dan>

Nasenbluten- N of Terror

(tape) (Bloody Fist, Australia)
Ha!ha!ha! I've got this and you don't! My god, this rocks... over two hours of straight up Nasenbluten craziness. These three Aussies come off even better on tape than on vinyl, with the tape giving a chance for them to give more of a mixed feel, not just having to put out a four track EP. Two cassettes, two covers... both tapes are fucking out of this world. I've played this for people that despise hardcore, and they actually like it. This is due to the fact that Nasenbluten are some of the best sampler heads around. From hip hop (a lot of it) to crazy scratching (done most rockingly by Nasenbluten's own Mark Newlands) to the hilarious antics of out of context Australian radio and TV sound bites, the sampling on most of this project is just too damn impressive. A definite must have for the true hard heads. CONTACT: Bloody Fist PO Box 71, Newcastle 2300, NSW Australia

Tetsu Inoue- World Receiver CD (Instinct, US)
A world receiver, indeed. From crowded Japanese streets to the rice fields of Thailand to the European hills of Germany to the tribal chants of Pakistan to the rat race of our good old US of A and on up to the outer space transmissions that have become so popular in the techno world, Tetsu Inoue spreads a thick array of sound textures over sixty five minutes of beatless space trance music. Quite elegantly, Inoue passes the feelings of other places into you with room rattling bass and oceanic chill chords. Whether this disc lulls you in to a half sleep, as it did me, or sends you into that pleasant space of laid back listening, you WILL feel this persons musical message, and it feels damn good. Best ambient I've heard in a while. Good sex music, too. <dan>

Simon Underground- Sulpheric Slaughter (Crapshoot, UK)
The (six sixty) sixth release from this newer English hardcore label is just as pleasing as the last five. Two tracks of beaty 220 Bpm minimal core rage on this single. "Die" starts with straight gabber beats and drops itself into a grungier acid workout with some very slick vocal sample placement in the form of dirty voices commanding you to "DIE, DIE, DIE!!!" "666" is in the same tempo range, with low-low bass filling your chest cavity before the 909 kick drops in your face and the scorecore sample of a digitized "666" puts you over the top. Crapshoot is definitely carving out a sound of their own, watch for more from these Brits, and when you see it, buy it. None of their releases have disappointed. 9/10 <dan>

T.N.T.- The Crimewave (Crapshoot, UK)
Damn, this label just can't stop putting out the goodies. Two hard acid stompers on this 12". "Flatline" is straight poundcore 303-core at 180Bpm until a mid track break spices it up with some funky ass scratch samples; and then... back to the acid screaming for a slick ride out. The flip is "Right Between The Eyes", which is a tad more abrasive, a bit faster (190 Bpm), and generally carries a harder feel with its abrasive synth undertones and over riding acidity. Both tracks play nicely with vocal samples of their respective titles, adding to the texture. 8/10 <dan>

Kikoman- 616 Representation (Deepfried, US)
The A side here is a mellow Detroit house early morning track, with funky receding kicks, floaty reverbering synths and a nice down tempo feel. Flip for two awesome tracks of more up tempo prime hours Detroit influenced techno. The first track is definitely on the darker tip, with distorted kicks and some ear splitting treble percussion, along with a spectacular line of sweeps, giving a mental image of swimming in waves of rusty scrap metal. Great track. The second song, well track... cause that's what it is... is liquidity in your face synthetic acid (not to be confused with 303) music that grips a concept and holds on to it for the entire ride. One to find. 8/10 <dan>

Gaybladers- Fargerts and Queers (Pillow Biter, US)
Ohhhhhhh! Absolutely thee most marvelous pinkest cum loader of a disco tune. Visions of tight butts, hard pecks and Daisy Dukes working it on the luscious faggert filled dance floor. By the way, who does your hair, the way your bangs fall on your pretty little forehead and compliment those hot eyes of yours, mmmm... mmmmm... Baby, you gots to give up the fanny. 69/10 <Blaine>

Invisible 2- Sneaky Subconscious Feeling (HeadInTheClouds, US)
The title track here is one of two tracks that grabbed me. With its Chicago style (along the same lines as a lot of Relief stuff) bleepy synths and meaty kick, this one is quite loopy. The other one that gripped me, titled "Zayrabzissy No?" has a nice digital acid feel, almost along the lines of European trance stuff of late. 7/10 <dan>

Aggroman (Fukem, US)
Well, the press release said this shit was going to be a sub label to Mokum, adding a harder and more

experimental edge to their happy hardcore shite. Well, it's faster, but that's about the only difference that Aggroman has from Chosen Few or Search and Destroy. Cheesy over used synths, more sped up 2 Live Crew lyrics and even some Enya falls into this not so tasty dish. Yuck. 1/10 <dan>

Crescendo- Are You Out There (ffrr, UK)
If you've heard LA DJ Huggie's mix tape on Caffeine (like you should've) then you know this track, it's the first track on the first side of his tape, the one with the long ass sexily dark ambient two minute intro. If you haven't, then... well... this is a track with a long ass ambient intro. Fortunately, the ambient cuts directly to straight beats, so if you wanna not use this for an intro, you still get a great track. Soulful, very emotional, yet hard and tight, this track rocks all over the place... hell, it even has a bit of violin. Rock 'em sock 'em robots on yo ass, beehive. Four mixes included, but the original is by far the best. The T is real. I ain't gettin' in the plane, Hannibal. 9/10 <dan>

Two Obsessed (Vinyl Junkie, UK)
The best track here is "Together". Funky hard acid trance house with some very sweet femme vocal samples. "Music's hypnotizin'... Everybody's temperature's risin'... Together..." The sparse drops of this sample makes the song. Sure to become one of those tracks you'll hear a whole hell of a lot. 8/10 <dan>

Plug In & Turn On Vol.3 CD
From the opening subtle mellow Ecstasy anthem "Syracuse" by Pronoia to the closing track, this is a smooth journey through various styles of laid back techno. From the jazz step jungle of Alex Reece's stellar "Pulp Fiction" to the eclectic muggy trip hop of Tek 9's offering "Old Times/New Times" this thing runs through styles very well, as all of these songs throw up a similar, timeless feel. Buy it, you'll not be disappointed <dan>

Rob Gee and Ralphie Dee- Sex Drugs and Gabbhouse (Mokum, Netherlands)
This is shit. A fine example of why those 'techno purist' fucks diss hardcore. Could it get any worse? Only if it were on Baby Boom or Dwarf. Don't waste your ten bucks. I'd rather hear the new Ace of Bass or Debbie Gibson. You'd think some people would get a clue and progress past the same shit they did in 1992. 1/10 <dan>

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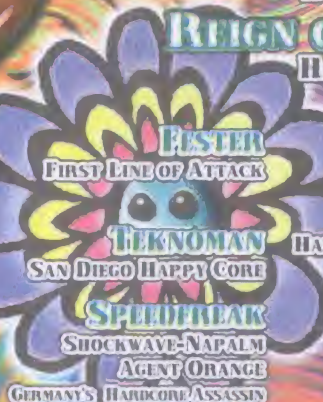
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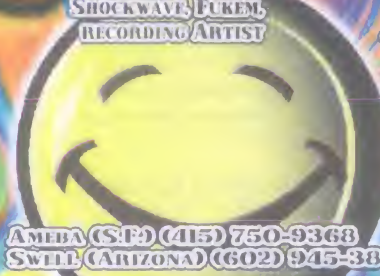


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Chosen Few- The Breaks (Mokum, Netherlands)

Well, remember the funky out pitch shifting 909 on the last EP from Chosen Few? If ya do and you liked it, get this. If you didn't hear it, well then, it's gabbo, it's funky, and it's pretty damn innovative, the first time around anyway. This time it's a bit more sample heavy with the likes of Enyo, Coalio, and a dozen others falling into the mix. It's a bit happy, a bit cheesy, but it is a lot better than a lot of the other stuff that's been pumped out by Mokum as of late. 7/10 <dan>

Satan is your friend- worship him (diein, hell)

I am the beast... worship me... sell me your soul... rape the young... kill the homeless... fuck the blind... sodomize the little boys.... Worship me. Worship me. I command you to send Massive magazine a money order for \$1,000,000 now or be butt raped by a four dicked horse. 666/666 <lucifer>

Photek- The Hidden Camera (Astralwerks, US)

This thing hit me in the head like a ton of bricks. Easily the most innovative jungle music of this issue. This guy has the beats and man, do they flow. The two mixes of the title track float in the gap between trip hop and jungle. Flowing at a head bobbing pace, a four-four beat structure is so far away from this space jive and it's nice. If the itch for innovation is biting, best bet is to grab this. Well worth the money, this shit will change your idea of what jungle music is all about. 'Nuff said, get it. 9.5/10 <dan>

Spirit Firechild- Time Traveler (Bottom Heavy, US)

If you've heard anything from this label in the past, you know the sound: West coast breaks, a bit of grungy acid, and a tad bit of sun... no... moonshine for ya. Spirit Firechild is a bit of a deviation from this style. Almost on a Ninja Tune vibe, this is stoner-hop (look at that... I created a buzz word...) with down tempo beats taking heads into some unexplored worlds. Props to this label for not sticking to a formula and instead bringing some innovation. 8.5/10 <dan>

Danny Sabre- Indian Summer/Liftoff (Bottom Heavy, US)

Indian Summer is a change up... one of those tracks that sounds good on 33 or 45. A funky guitar loop starts up the tune and keeps on as funk breaks kick in. Very funky, and as the

title suggests, summery. The flip, "Liftoff" is more on the acid breaks tip, nothing too new sounding but still very mixable. Nice second effort from this new LA label. Look for more. 7/10 <dan>

Acid Casualty Compilation (Tool Box Tunes, US)

Straight outta' Milwaukee comes this strange single 12" compilation. Lasse Steen puts in the best track, a hard 909/303 workout with evil sampleage playing a nice part. The Men's Recovery Project adds the strangest, entitled "Email Is A Men's Room", this thing is nothing but punk rock screaming about nonsense... funny for an intro. Also included is a track by Brew town's own Pica aka Jedidiah. Straight up acid trackage here. Pretty aqua colored vinyl and a cool little book about the artists and bullshit is included. Tool Box Tunes, once again adding a little extra to freak you out. 7.5/10 <dan>

Sal Mineo- PX001 (Planet X, US)

This is the first release from Dan DC's new label, put together by the usually hardcore Sal Mineo (Strychnine, D.O.A.). Well, this ain't hardcore. More on the techno edge of the spectrum, this is definitely a strong first release for Planet X. One track has influences from Chicago, as well as a hint of European style as well. Bouncy percussion at 150Bpm combines with tweaking sounds and a bit of that Dave Clarkish synth stuff. The flip is more abrasive, on the harder trance tip with washing acid and crisp percussion playin off of subdued vocal samples to create a multi textured feel. 8/10 <dan>

Sun Children (Bomb, US)

Very deep stuff here. "Seduction" is deep and floaty, almost sexy but too far out for that. Flip for "Soliel", a track on the same tip as "Seduction" but with a tribal flare. "Sun Beat" is a bonus beat track with the drums from "Soliel"...very catchy. Good vinyl worth the dough. 8/10 <dan>

Liquid Groovy (Definitive, Canada)

The A side starts off with a killer of a track entitled "Supersonic". With similar to Calysto's "Get House" this tracks build subtly with short samples and beefy kick drumming until out of no where you're slammed into a crystal clear 303 workout that is made extra funky from the wait and the unexpected break. This track alone makes this four tracker worth the money, but if you need more...

"Nocturnal" is a mellow creeper, very tracky while the flip includes "AM

Track", a laid back acid track with a bit of soothing chord work to make it exactly what it is called. 8/10 <dan>

DJ Freddy Fresh- Flute Track (Electric Music Foundation, US)

"Flute Track" has nothing to do with flutes, but instead is a funk break workout. The flip, entitled "DJ Delite" is 20 loops of electro and disco, along with a bit of acid grunge and harder house. The only problem here is that some of the loops are not done correctly, so instead of a clean loop you get what sounds like the skipping of a record. Too bad, with clean loops, this 7" would've been quite valuable. 6/10 <dan>

T.H.C.- Death By Design (Fifth Column, US)

A strange 12" of 150-160 Bpm hard trance and digital acid. The real stand out track here is "...", a minimal quick Spirol Tribe style attack at tweaky trance with heavy vocal samples playing a main part. The other three tracks are substantially, if not overwhelmingly, fresh sounding going at rougher style. 7/10 <dan>

B12- Time Tourist CD (Warp, UK)

If the presentation were to say anything about this album (and it does) this would indicate a great album. Designers Republic takes the credit for some eye pleasing work on the cover, and B12 takes the credit for a great album. Ambient trance with a definite future vibe trances the listener out yet manages to never lose the attention of the listener. A solid effort from start to finish ensures that you'll never have to flip through shite tracks. A certain continuity makes "Time Tourist" a great album to toss on repeat. Definitely a workout for living room listening. Find, consume. <dan>

Murder One (Crapshoot, UK)

Hardcore Beeeitch! If by any stretch of the term, you're a 'hardhead' then get this shit, NOW. With tracks from labels like Crapshoot, Outcast Clan, and Crowd Control, this is some wicked shit. Opening with the evil distortion fest "Diminished Responsibility" by Total Output (check the mix tape section for more on this guy) and sliding right into Phonki's "Go, Go, Go", a whistled muddy hip hop gobber fest, "Murder One" takes off with a bang. Also by Total Output is "Damage", a straight forward hard track with nicely placed dark ambient breaks. Sixty six and a half minutes, eleven tracks, worth the money. The CD format of this release comes with an hour long bonus CD mixed by

Lenny Dee with all of the tracks contained on "Murder One" plus a few more. Mr. Dee's mixing isn't the greatest, but the job is done and the music is presented well. 8.5/10 <dan>

Plus 8 060 (Plus 8, Canada)

A nice little mouse pad for you computer geeks that comes in the shape of the Plus 8 logo. Matt approves of its wider shape- much more practical than most mouse pads. 10/10 <dan>

Electric Skychurch- Together (Moonshine)

With the integration of sweet live female vocals over a trancing acidic bouncy tribal soundscape, Electric Skychurch have managed to create a sound somewhat familiar but still quite unique. "Deus" opens with Roxanne Margansten's spacey abstract chant-like vocals and proceeds into a funky track of digital acid, while keeping the vocals going full throttle throughout. "Dun Dun" is straight up four on the floor tribal... driving as hell at 135 Bpm with the tribal drums never letting you sit still. The flip side is just as ample with "Abyss". On this track the vocals are tossed together with the tribal rhythms making for a sort of Deep Forest feel, with much less of a pop appeal. 8/10 <dan>

AWeX- x (Plastic City America, US)

Well, lets get the shit out of the way. The A1 track is a remix of "Wicked Plasticmen" by Mike Dearborn that is really quite boring. What starts out as an interesting harder track really goes nowhere and gets a bit muddy with some not so an time snare work. That aside, the other three tracks rock. "Death Scratch" is the funky acid that AWeX has become known for, while "X" is on the same tip with extremely funky percussion and some fresh 303 programming. "Peekbreaker" finishes out this EP and throws a change up. Manic acid interrupts a chilled intro and hyper speed breakbeats kick your ass all over... something different from the usual 4/4 acid that these guys do. 8/10 <dan>

Chop Shop- Representin' Lovely CD (City Of Angels, US)

Hip hop can dwell on a formula.... the repetitive beats, wack lyrics... sometimes it's just plain boring. Chop Shop change that up and offer another side of hip hop. Too straight forward to be trip hop or acid jazz, "Representin' Lovely" is a loose collage of well known MC samples, standard yet still hittin' beats, solid jazz horn loops and

an array of strange older grainy voice samples. Even though a ton of MC's are coming off wack nowadays, it would've been nice to hear an occasional live mic technician coming off abstract. Other than that, absolutely no complaints. <dan>

Dj Slym Fas (Intangible, Canada)

There are two different songs on this record with a remix of the two originals that make four cuts total. All these cuts are house and Slym Fas has his own style that's quite chunky. "Hula Hoop Dance" is nice and thick. It has a consistent beat with some bells going off in the back. Both songs also have a sample of some girl sayin' 'Yes, yo gotta, keep on pushin' harda'. On the other side we have the song 'Memories' which is a little slower, but can still move a crowd. This is probably one of the better records I've heard, due to the originality. <Atem>

Lasse 'Choose' Steen - Vital Possessions (Analog, US)

There is not too much to this record. 303 acidity running all over. The non-logo side has three cuts, the third being the better of the three because it has the most change within itself, where as the other two don't change much at all, stright tracks. The song 'Lonely 303' is just Lasse playing around with the knobs making nothing but a few tweaked and over used sounds. The logo side is one real long, non-changing, slow acid track. The coolest thing about this record is that it's white vinyl. <Atem>

Microbionics- Remixes (Global Ambition, ?)

This kicks ass. There are two remixes of the song 'replika' that are even better than the original version. The first remix has a funky trance feel to it and contains a few of the elements of the original. The other mix has an acid trance feel and is just as good as the other remix. The third song, 'Diadora', is a mid-tempo acid trance cut that has a lot of energy and packs a punch. This is definately one to have for the old record crate. <Atem>

Acute Bins- Rush the Soundsystem EP (Shewey Trax, US)

This is a really small label, but they put out some way dope shit. The first track has a spaced out trip-hop feel to it. The song 'Rush the Soundsystem' sounds like a mix of old school hip hop and Herbie Hancock, then towards the middle of the cut some hard ass bass kicks in and the rest of the track tacks you away to another world WOOO-EEEE, it's the shit. On

the opposite side there are two versions of the song 'Funky Future.' The first version has some vocals worked into the back and the other doesn't. It's a funky out slower song with some cool synth work in the back. This is a damn good record. Look for more releases from this label. <Atem>

K. Hand- Unreleased Project (Acacia, US)

The first track off this record is appropriately titled 'Electrico' because of the constant robotic voices babbling something in the background. It's fairly slow, and the opening break is a bit long. Nothing special. The first cut on the b-side has a touch of disco in it. Throughout the entire track there is a sample that goes something like 'Just keep on walkin' down.' The last song starts out with some guy babbling in another language, then a disco beat starts rockin' the speakers with more voice samples. The final cut is the best. <Atem>

Gary Romalis- Full Tilt Production (Intangible, Canada)

House, house, and more house. This is a clubbers delight. The first cut on the a-side has a rockin' disco feel. You can never go wrong with disco house. The next song gets into a mid-tempo housier feel with a few vocals. Good for the clubs. All three songs on the

next side have the same feel as the second song on the first side. They are all done well, but once again it's very different than most of the house being put out. Look for this record, I'm sure you'll enjoy it. <Atem>

Mark Verbos- TB Baby (Hyperspace, US)

Good ol' Mark. For some strange and unknown reason (maybe it's his soda can sized dick) this guys music and style appeal to me (most of the time). There are four cuts. The first song kicks ass, with a spaced out synth feel and some cool samples. The next song is a bit harder and rocks as well as the first. On the second side we stay with the midtempo beat and some tweaked synths and other cool shit. The last song is probably the best out of the four. We have a miami breakbeat for awhile which goes into a straight break. This track will take you on a journey to another galaxy. This record is pretty damn right. <Atem>

Trax 4 Daze (Definitive, Can)

This record made me feel like doin' a little disco step and bustin' Travolta's ass on the dance floor. There are three disco cuts that just fukin' kick ass. Most of the songs sound like the Bee Gees with no vocals. 'No Stopping (remix)' sounds like it was recorded through a microphone being held up

to a cheese radio. The fourth cut is a slower laid back house cut with not much to it, but it still grooves. <Atem>

Dope on Plastic! 3 (React, US)

This is a compilation of songs that were supposedly already released on plastic or vinyl or something. They're all pretty slick in their own way. Most of the songs take an element of the different forms of techno into them. All of the songs contain a hip-hop beat and have an acid, jungle, or ambient feel to them. A favorite of mine is 'Mountain' by Purple Penguin. This has more of a natural sounding jazz feel to it, and is way laid back. It's dope. The man that put this compilation together is a genius for selecting these different forms and styles of music and putting them together on one compilation. Props. <Atem>

The TripHop Test, Part 3 (Moonshine, US)

Another compilation of 'trip-hop' by Moonshine, and much to my surprise there wasn't a remix of Keoki's 'Caterpillar.' Some of the songs off of this cd should be on the Acid Jazz Pt. 4 cd (which sure wasn't one of my top picks), but usually buried in every pile of shit is a nugget of gold. The nugget on this cd comes from Wizard of Oh with the song 'Terminal Intensity' off of the Tricked Out label.

I seriously think that Tricked Out cannot release a shitty track. Another good track is 'The Beat Goes On' by Basco. <Atem>

Slab- Freesty Speed (Smile, US)

Usually when there is a sticker on a cd that quotes a good music review from Shit For Brains Magazine you know it is going to suck. Unless, of course, the sticker says Massive Magazine on it. The cd has nine songs in all that are mixed together. Slab kind of bit the Chemical Brothers style with the way they put them together... except the songs aren't as good as the Chemical Brothers. There is nothing 'Freeky' or 'Speedy' about the cd. There are a couple good tracks, but still they're nothing special. I love Smile Communications, but I am a bit disappointed with this release. <Atem>

Tekhed (Liquid Sky, US)

Three midtempo trance cuts make this a hunk-a-lovin'. On one side there is a very long, very strange, and fairly cool cut. The worst thing about this song is the length. Way too long. On the other side we have a shortened version of the first song. Cool. Next is the last and better of the songs on the record. It's a little faster than the other songs and has more builds in it. It's kind of hard to describe and for

some reason it totally appeals to me. <Atem>

Black Acetate/ Indiglo (GDI, US)

On the Black Acetate side there are two versions of the song 'Murmur.' Both of them sound very different from the other. The original version opens with an intro that kind of sounds like the opening credits to an old Japanese flick. Then the beat kicks in and it's all good from there. The 'rsd jammie mix' of 'Murmur' sounds like Too Short did the remix. On the logo side is a single cut with an ambient feel to it. In the background it sounds like there are little oriental sounds chanting something about Jackie Chan. The first third of this song has a consistent steady beat, the second third floats off onto a long break with an occasional beat, and the final third is the same as the first with a little less consistency. Dy-no-mite <Atem>

Eden Feat Callaghan (Moonshine, US)

There are four different mixes of the song 'Lift Me' piece of vinyl. This shit is straight out of the clubs. Really uppity and really tracky. The other side is basically the same as the first. If you are into real uppity club type house, then try to find this record. If you are not, then don't bother. Plain and simple. <Atem>

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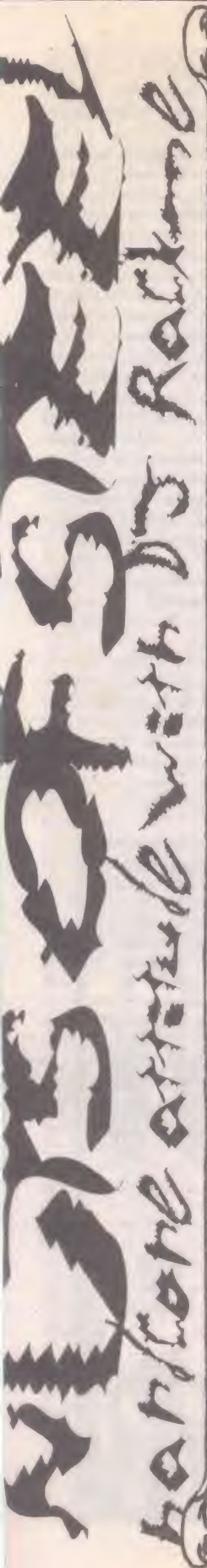
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"He that hath ears to hear let him hear
all there is in the random sounds of a
white noise generator."

- John Brunner Stand On Zanzibar

CUM ONE, cum ALL-STAND Firm against the noise! IT will try to OVERcome you, don'T LET it-STAND Up, STAND strong. It will cause your EARS to RING and bleed, don't wuss out: stand up, stand strong. It will test your aesthetic values and topple your artistic morals, let it fall your mental walls: stand up, stand strong. The electronic extremeMISm movement is in full effect and growing. We ARE in this for FULL mind EXpansion, take it to the extreme. Shoot up your drugs everyday or just week-ends, or be EVEN more eXTREME and DON't do any drugs at all. Nowadays it's more nonconformist to not do drugs, cause everyone And their mother does drugs today. Fall back to THE world revolve around huge clouds floating like a balloon through celestial evenings gone heaven onward to dusk or dawn.

"In the beginNing when I created 'Nuts of Steel', Massive was a formless wasteland, and darkness covered the abyss, while a miGhty wind sWEPt over the nOW extINcT rAve scene. Then Matt said, 'Let there be a gabber/hardcore column.', and there was 'Nuts...'" (Gen. 1:1-3). This column has been AROUND now for little over a year, and is about positivity through negativity in music. By rEAlizing the negative, and Celebrating in it, the poStIve is liT. It's aBOUt having fun and not taking things too seriously, even the dark aspects of OUR society. We, of the electronic extremism movement, celebrate negativity positively, not negative-ly. It's using death, DESTRUcTION, disEASE, toRtUre, goRe, porn, horROr, scton, and other symbols of nega-tivism to represent the negative roles, rules, and person-ality traits we DON'T like in ourselves and our soCIeTy. These TRaits have bEEen built up by our parents, our soci-ety, and ourselves to herd us into an automated, speCIalized self. Deathcore/gAbBErHousE tEchnO and aNti-music are our forms of rebellion. It gives us freedom of mind and lEJy THROUgh negAtivity in music. It's a pLace we can go to GET away from A life that CAN sometimes be to overBEaring (sometimes consciOUSly, someTimes unCONsciously), or it can be a Place to GO to experiment with ourselves and others without physi-cally harming one's self: through the dance. Plus, it's just plain fun!

DeathCore techno and GABBERHousE are the frontier of this evolutionary scene called dance music. It breaks open new boundarIes with a Speed that leaves records State and old ATtEr only ONE week. This style of tech-no relies on experimentation and change, the only con-stant. Or control in the experimenT, IS the beat, the Beat, the BEAT, THE BEAT! The whomp, whomp, WhoMPing beat that beats up and oVer 300 beats PER minute, and nO less than 180. This contrOL is our spinal column, just as techno and Dance mUSic is the spine of the rave scene, this big booming, fast beat is what links all hardcore together. This SPINE branches out iNto all gEnre's of hardcore: Happy HaDCore, Straight-UP HardCore Techno, Deathcore Gabber, SPeEdcore Gabber, Noisecore Gabber, Industrial Gabber, GEtar Gabber, Hard Acid, Hard Trance, and so on down the line, they ALL utilize thAt poUNding 909. HaRDCore teChnO brAnChes off into as many different sounds as there are artists. As Delta Nine Dave said in last issues interview, "...when you write a track, you creatE sOMething that never before existed." Every project oUt there has Their cerTain style that lumps them into a category, but most artists also have their own "sound" which distInGuISHes them from the RESt of their peers: "...you creatE something that never before existed." The beat (the backbone) Links it all back to techno.

Another point Dave made was, "Any music, fast or slow, is an expREsSion of one's SELF without spoken words. Didn't aNY of these gEEKs watch Close Encounters?" Being an artiSt (and this does pERtain to the ARTISTS, not the wanna-be's/CopyCats) S/He chan-nels their arTisTic sOUl through a machine creating mUSic that gets us gOing, raises our lists, stomps our feet, and sets us off. You know the tracks I'm talking about, the ones you hear and immediately, or MAYbe after tWO or thREe rOtAtions, yOUR head starts to bob and yOUR foot starts to tap, and you say, "YEAh this is it!" The dJ's job is to collect as many of these tracks as s/he PoSSibly cAN and WEave them all together into a sEAmleSS souNdscApe. The DJ is A sOUl stringer, string-ing artist's souls together to create a huge positive vibe out of the music's negativity. It sounds like it should con-tradict itself, but it doesn't. The effect is obvious in the appeal gabber is obtaining, and the loyalty it has in fans at parties and with bedroom ravers. The fanbase is grow-ing. Records leave stores almost as soon as they come in (at least in Milwaukee, and yes, MadisOn). More quality records are coming out today than a year AGO when I Started THIS column. I feel the main reason for This is the arTIsTs are tRYing to Find that hook that will reel in DJ's and fans, plus rELease that artistic expres-sion. The increased fanBase cREates a larger demand and hopefully more Involvement. The incREased DEMand opENS doors for the more establisheD artiSTs, and the incREased involvement WILL hopefully increase the number of ARTISTS, and hopefULLy this will increaSe the diVERsity of our sCENE. Only one thing will keep this scene cruising, and that is experimentation to continue the evolution. The hardcore scene has lived thROUgh its Share of dEAdends and THInGs have droPPed off before, BUT each tImE when the corpSE seems lifeless, something Zaps it BACK to liFe. ExperIMeNtAtion WITH the extREme has brought it BACK eVeRYtime.

Noisecore is not as oBVious in its arTisTic EXpREsSion, you could say it's more abSTract. It's like looking at a painting or a scuLpTure by Some abSTract or suRReal ARTist: you don'T get a FULL, clear image, but something in it StrikeS a chord in your head. AlMOSt everyone who listens to noisecore interprets the sounds differently. I've let my frIends listen to SoME pieces I own and each one gives a different dEScription of what they hear. Some say it sounds like a faCtOry they used to work in, oThERs say it reminds them of a pAlnIng they've sEEn, sHILl oThERs say it suGGests sifting thROUgh TV chAnNels or surfing radio Stations. I FEEL it's liKE being aWare of every sound going on aROund or insiDe you all at the same tImE, and amplified tenfold.

The definition of White Noise is, "a sound containing a blEnd of all the audible fREquencies distRibuted equally over the range of the frequency band" (Webster's New World Dictionary Revised & Updated 1996). This definition matches mine pretty well, but doesn't fit every type of noise. Some projects are more "found-sound", some synchronized, others unsynchro-nized. Teensy Weensy Operator, Crawl Unit, Persona Non Grata, some Gerogerogege, Wage Class Slave, some Haters, SPK, and tons of others use sounds FOund in everyday life, or through manipulating their surround-ings. They experiment with sound texture, Quality, and through plain chaos and chance. Most of These projeCts create sponTANeous, sporadic, noise pulpings that will leave you confused or disORieNtEd. Found-sOUNd is not usuaLly as bludgeONing as white noise manipulation, but at tImEs it is more experIMEntal and DiVerse.

White Noise manIPUlation is bY far the most popular gEnre of Noisecore, because of it's shEEr brute force and extREMism. Using hoME computers, analogue sYnthEsizErs, hOMeMAde And FOund mACHinEry, And An

aSSortment of other noise gEnERators, artists fEAR aPaRT all Audible SoUNds creating a blitZkrieg of neRve-rubbing noise. Founder of this genre is Masami Akita aka Merzbaw- who, with his discography almost to 200 releases dating back to 1982, has shaped the footsteps for so many others to foLlow in. MASamio is a scReaming Gestalt of twisted screams Looped, filtered, distorted, and echoed into pure eAr shredding mAyhem. AuBe is reknOWNed for using the sounds of running water to create an audio assault the size of a 747 jet taking off... and then crashing back into the concrete. Violent Onsen Geisha grazes over white noise, BrES thROUgh tape lOOps, and spits out of found sounds to create a swirling atmosphere of mECHANic proportions. PeNNSylvania's Nomanax bull you Over with Wave upon wave of cresting "electronic tURBulence".

If you aTtended Massive's PaRty, North, and Hung aROund the outDOOr tent, you might have caught mY set, whiCh gave the rAve scene it's first tASte of noisecore.

As seen before in techno, noisecore has as many dif-ferent styles and sounds as there are artists. The more artists you have out there trying nEW things the more DiVerse our electrOnic uNdergROund can beCOme. RePetition does happen to a cERtain extent when sOMeone finds something good, and this does Cause our sCENE to suffer in the long run, BUT it also creates a sense of seCUrity in that your track will be accepted if IT sounds like the good stuff. Hopefully this is brokeN through experimentation: by constantly strIVing to reach a new level of extremism.

You too can creatE your own Noisecore Project with a condenser microPhOne, a four channel recORder, and an amplifier. These three DeVices weRe used to creatE and compoSe Wage CLASS Slave's EErie album, "ASsigning Monetary Value To Human Life". Manipulation of your found sounds can be done with guitar distortion pedals or many other means (SEE previous EXPLANation on using home coMpuTer to creatE techno).

ThroWparties or Shows in yoUr baSeMent or other avaiLable space, creatE yoUr own gabber or noise, become a dJ in your bedroom, do something for the sCENE, and allow mE to help by writing about it to 15,000 readers of MasSive. The DEstrUction of mUSic and noise is the ultimate EXperiment in MusiCal ExtREMism. And remEmber, gAbBErHousE and noisecore is not drug mUSic, IT IS THE DRUG.

Hello's to, Michelle, Spino, DoOrMOUSE, Phil FREArt, Josh, Jae&Ed(np), NiCK nICE, DAVE t. (Industrial Strength), DJECHO, ParRick(SELfabusnRec.), joehed-crash, DeLIA 9dave, DAVE(WCS), ChnS Green, GARY, Psyche PROD., John WICKS, Roman, all the people who write to little old me(thankkeepetheletterscumming), TinY Tim, BIG tim, RElease rec., Alatchie@trazorroom.com, AldonE, stevenwonderk., and to everyone i know and hate. Reverence 2:PURE REC., Nosenbluten, SKreem zine, Merzbaw, Atrax MORgue, Storm REC., Kotzack, Agent ORANGE/NaPalm, Strike, AGRO, Mechanism, tRoN, DJBigtheBudo, somaticresponses, lOOOp rec., exPLOre TOI, enthoX, killOUT, outCast CLAN, pcp, gerogerogege, Killer BUG, Violent Onsen Geisha, Aube, TWO, thahaters, Nomanax, and all the hardcore techno and noisecore artists and labels, and to all the extreme fans.

<the words above were typed entirely by the Reverend at his own accord. any misspellings, offensive language or made up words are entirely his fault, but could probably be blamed on his catholic education>

Rackme Reviews-

CDs

Namanax-Cascading Waves of Electronic Turbulence-Release Entertainment

"It CoMes IN wAveS, It comes IN wAveS!", retorts the opERAtIng sYNth manUal. Track one (11:38) gets down gets down, getS dOWn shrill terror in YER Swollen baSS FAcE over and over and over and oVer topping in crEsts of harSh whiTE NOiSe. Track two (47:07) treadS kindled bass over RED Hot coals stoked with distorted longevity once again swaying like an ocean in a fish bowl. One's got a dusty like quality of an LP ON Meth, two's reply is clear as night pumped up on snow, "It CUMS in waves, the Machine CUMS in waves!!" (8/10)

Atrax Morgue-Sickness Report Release Enrmt

Robustus the Spider cuts us dully with the razor's edge, throwing electronic intestines and testes onto the killing floor. Spontaneity is cream of my passion and also of MARCO CORBELLi, cause all Nine Legs were conceived And SPIt out in oNly oNe hour. This IS his hEAr, his sOUL, His arms, His legS, His eyeBalls, and his genUis bRAin. Analogue electronics so sPace-Ridden, sO all alone, the Only solUtion is kILL Marco, throw his slab in the morgue. This CD cAme wrAPped In a bloody GLove, gruesome! (7/10)

Merzbow- Pulse Demon Release Entertainment

REverberating reperCUSSions of dogMatic NOiSE stUtTERs dilating INTO hYperbolic tENsion. FeEdbackdemons rELEase spawnfIRE on all stalled engine mUNcheons, kind of like pounding nAils into your eaRS, but less painFul. Press, 'play' let your energetic bRAIN try to keep up With Masami Akita: play-master, noisemonger, mind EXPLODER. Digging dEEPer into rumBLING piTS of prolonged duration THAT lasts forever only IF you cAN handle it. The machine enjoys S&M sex, sulphuric religion, thunderous drugs, and a robust kicking. Blown wide an earth only Masami cAN know, here ART becomes noise, and noise becomes ART (10/10)

12 Inches

Mechanism- Spirit in Descent Industrial Strength Trance

The first track on this slab is probably the best track of the year "Destroying Angel" is a car-exhaust, rocket-fueled, concrete-builder of a song with the feeling of Disintegrator, Caustic Visions, and Zekt all weaved into a new creation by the man, Denver McCarthy. THE rest Of the tunes on THIS 12" are solid hardcore techno trance tracks that leave all the competition eating analOGUE duSt (10/10) IST 101 Bay 23rd st. Brooklyn, NY 11214/ (718)946-3898

DJ Skinhead III- Industrial Strength

The same SONGs as on previous efforts under the same name, This time remixed By TEMper Tantrum

and StrychninE. AWFul screamcore remixed by two ARTists who's careerS are heading into The oblivion of stagnation. The same shit we've been hearing for a few years now. I call it "happy hARdcore", others call it "hardcore TEChna", whatever you call it, it sucks IN my book, as it should in yours. (1/10)

DJ Cybersnuff- Ruffbeat Rec.

Oliver Chesler of Temper Tantrum and Disintegrator fame brings us yet another slab of wax that is about as lifeless as a rotted COrPse. This one features the CHHESSIIIESSST samples you will ever have the displeasure of hearing. Claims to being "ruff" and "the power" ring through these anthems of cheese, these tunes make "I wanna Be a HippY" almost bearable. Ruffbeat Rec. just keeps getting worse and worse. (0/10)

Deadly Buda & thesuperstarsofdeath-Fukem Rec.#1

This is the first I've heard of the BUda as an artist, and quite the artist he is! These four songs HAVe deep vibrating, ass-shaking, booty-spankin', nut-breakin', needle-quakin' bass that almost bounces your needle off the vinyl. He mixes an old school feel with a his own way of creating a track, and makes some fresh new moves to keep the kids moving. "007" rocks with a gabber slapping style similar to Nasenbluten's "Cuntface" & "No More Fucking Soul", check it out. Fukem is a sublabel of Mokum Rec., Fukem #2 sucks, so listen before you buy. (7/10)

7 Inches

TongueBucket/TheHorrorKnownAs(Ja'-Lo^Paz)/Self-Help/DeerHoof-LegMeat/InflamedRituals Rec.

Four projects on 2 seVEN iNches packing a whallop of true to the grind industrial/destructional noise pull-back. TB is tapeloopery in the thirty-second degree of masonry. THKAJLP & SH grease out noise excrement sort of like the HAWERS, in a Garbage trunk body drop off. DH does weird sex axe with 5-stuDDed guitars Between sweaty Thighs of coral pepto. I really enjoy the cut&paste cover from old newspaper ads, and esp. the girl with a whole hand shoved up her ass. That picture has claSS. (9/10) LegMeat/InflamedRituals P.O. Box 20522 Seattle, WA 98102

Be JURe to Check ouT the dArk breaKBeaR StUFF on the new Fischkopf (amazING) and Explore TOI/ MobileSquatBase has a slew of new cybercore shit that is as cold as steel, plus Outcast Clan HAS a new slab out that kills the ears, nice shit baby! I'd review it here, and give you titles and shit but I am BROKE so I couldN't buy nuffin' so go listen for YERself, dammit! @^@S!@#S!L!!! Send me money, I needIT mORE THan you fucknob!!! Go visit AL at RAZOR Room, he likes you baby! or TYler at REVolutions. I hate ravers!

NOVAMUTE 12"s

Right on tracks!

Darren Price

After last year's

Blueprints

outstanding debut solo release with

"The Attic" and opening as DJ for the Underworld tour,

Darren Price now presents his second single. Look for his eagerly awaited debut album in September '96!

Joey Beltram... the man

who gave us "Energy Flash,"

"Mentasm," "Places." One of the few

who can lay claim to having changed the

face of electronic dance

music as we know it. Again,

he pushes the boundaries of

techno, doing things his way. Believe it!

Highly anticipated full-length album coming this fall!

JB3

Believe

the Blunted Boy Wonder

The night-time alter-ego of NYC's Steve S.

emerges on NovaMute as The Blunted Boy Wonder,

ready to rescue tired listeners from their boring

trance and whisk them away to "TimesSquare."

Four tracks of stripped-down, funky techno to wrap your ears (and feet) around.

TimesSquare



Join the NovaMute mailing list.

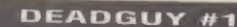
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Mute's website <http://www.mutelibtech.com/mute>



Yet another victim.

Okay...I'm back. DJ Phil of the FREE ART!! Raver Killers here with all the bouncey stuff. First off, there hasn't been shit from the Midwest getting over here in the Midwest. I could make order, but that sucks. Hey you UK labels, send me something to review and play. So I'm going to focus on all the stuff coming out of Holland at the moment. Second, hardcore is not dead. Just alot of pussies out there that don't know wuts up. What the fuck... not all hard shit is 300 bpm stuff ('spect to the speedcore tho'). You guys don't know what you're missing. Third, no representation as of late (at least in Chicago). Nuff bullshit for now.

I'm not a big buyer of CD's, but I've made an exception lately. Now I've never been to Holland before (but me mum has) but THUNDER-DOME '96 is about the closest I've gotten to being there. It's two CD's filled with live DJing, MCing and PA's. The first CD is DJ live sets. DJ's spinning include Buzz Fuzz, Prophet, Dank, Wierdo, and back to back set with Gizmo & Dark Raver, and representing the US, DJ Delerium (...and you thought Lenny Dee...). Each set starts off with an MC guy and a cheering crowd. Yeah, it sounds kinda cheezy... the MC's are Dutch guys speaking english... but you can tell that shit's gonna hit the fan once the DJ's get busy. I'm not gonna say the toons are happy, because they're not. It's all party hardcore. Each DJ delivers the goods. It's hard to say which was the best DJ... cause they were all good. No scratching or massive DJ tricks... just smooth mixing. I like Buzz Fuzz's selection the best. As for the live sets... well, it sounds like they played DATS, but that's okay. Hearing the MC guys is quite entertaining (well, I think it is). Performers include Bass D & King Matthew, 3 Steps Ahead and Neophyte/ Body Motion. Bass D & King Matthew start of their set with a happy hardcore toon then work their way to the toon Raveworld. Raveworld is a cool little ditty that starts in nice and hard and then goes into old school Speedy J. After that it goes into Hold Me. Now I've reviewed this cut a few issues ago. It's all good. For those of you who like it a bit harder, there's Neophyte doing their live thing. They start off with a guy playing a guitar then going into Always Hardcore... which sounds a bit like Pearl Jam's Alive. Later it gets into the cut Happy is Voor Homp's. It's a happy song... you faggot!!! All in all, it's a good double CD full of hardcore party hardcore... done up in a live stylee. Only problem is, it's an import on an ID & T records out of Holland. Good listening...

Now on the 8th instillation is Moonshine's Speed Limit 8. It's on the UK happy hardcore tip. It's okay...at least what I've heard. But in lately, UK happy hardcore is getting more stompy and less breakbeaty. With artist such as Seduction, Dougal Justin Time and other top happy producers...you really can't go wrong. It's domestic so go out and buy it...

Well, that's enough for compilations. There are some nifty singles out there... so don't sleep on them. Here are a few that I got my hands on...

DJ XD
Wet Dreams/ Let Me Tell Ya/ Rock the Beat -
Hell Records -Holland
Wet Dreams is the cut to use. Ot a stompy bouncy hardcore choon. The hook- there's samples of Messiah's old school toon, Temple of Dreams. You know, "Did I dream, you dreamed about me..." If you know you're old school, you'll know what I'm talking about. Haven't figured the other two loons out yet, too busy caning the Wet Dreams cut. 7.7969 out of 9.9879

Charly Lownoise & Mental Theo
Fantasy World
Master Maximum- Holland

Another one from the Charly & Mental. Sounds like their other cuts...and it's not a bad thing...yet. It scores an 8 outta 10. Has samples of the hardcore version of Wonderful Days and decent vocals. No new ground broken on this cut... just good filler. I use the hardcore mix... there's a trance mix, if yer into that.

DJ Paul v.s. Lenny Dee
Round 2 ep
Rotterdam Rec.- Holland

It's round two for Paul and Lenny. You might expect more from these two... you should. This ep falls kinda short. It's good, don't get me wrong... but I expect more. I Like Hardcore is a pretty decent thumper, but the I Love You, You Love Me... (that Barney Song) kinda kills it. Make It Fucking Louder is the best one on the ep. Typical Lenny Dee shit. Boom boom boom synth noise synth noise- standard filler. I'd give this a 7.6775 outta 9.856. Lenny & Paul have gone different directions... this ep tries to put 'em on the same level... (Check the Neophyte rmx of I Like Hardcore...)

Bertocucci Feranzano & Tony Salmonelli
Daddy Snow ep
BZRK Rec- Holland

Ignore all the toons on this 4 track ep except for Class Axion- Take 2. This is the only reason to purchase this piece of vinyl. It a stomper with samples of classic hardcore (and DJAX Rec # 35). Trust me, this is a killer cut. ep on the whole gets 5 outta 10, but Class Axion gets 8 68769 outta 10.

12U
Eurostamp/ Eurocore
Jolly Roger- Scotland
Ahhhhhh!!! Something from Scotland, Scotland you say??? There's more than bagpipes in Scotland!!! This 2 tracker absolutely is nothing but nice. Both cuts have killer rave stabs and are complete stompers. One's got piano's to boot!!! I got as a white label, so I don't know which one is which. Big ups to Delta 9 for hooking me up with this one. 8.907 outta 10.

Lenny Dee & DJ Gizmo
Muthafuckin' Drum Machine/ Mutha Fuck (The
Mohakska Mix)/ Rock It To the Bone
Ruff Beats- US
 Lenny & Gizmo join forces to bring us a very

decent ep (7.98686 of 10). Drum Machine is the one I play alot. Not much to say except that it's a thumper. Lotsa Boom boom boom as well as a cute intro with Lenny Dee yelling about the fuckin' drum machine. The only reason I like Mutha Fuck is cuz Buzz Fuzz had a part in it. Hey kids... itsa domestic.... get it or die.

Interactive
Forever Young
Some label outta Germany I think...
This ones kinda old. But it's my theme song. I
wanna be forever young. It's a "cover" of the
Alphaville song of the same song. 8.04 outta 10.
Bouncy trancy kinda toon. Nice reactions when
played.

Mindtrust
Ravers Groove
Pengo Rec- Holland

I like Pengo Records...I like them alot. Haven't been dissappointed yet with them. Quality happy hardcore is what we got here. Mindtrust's Ravers Groove is all that and a can o' spam. Nice ravee lines, bouncy beats and yes, killer vocals. Ahhhhh, another one for the box- 8.69 out of 10.

DJ Rob & Tim B w/ da TMC
The Second Coming ep
Coolman Records- Holland
 Two cuts on this piece o' plastic: Bleeding Ears
 and The Second Coming. Both strong aggressive
 cuts with good stab work and hard beats. Not
 really happy- but more on the bouncy side. I like
 Bleeding Ears cut 1) I like the title and 2) It's fun
 to scratch. Goes good with Ruffneck sounding
 records (or any other hard aggressive records...)
 Warning: rap samples...7.5943 outta 10.

THEE SINGLE OF THEE MOMENT...

2 Brothers on the 4th Floor
Ieat D-Rock & Des'ray
Fairlytales
Lowland Rec-Netherlands

Ain't nuthin better than going to Denny's after a party. It's 5 am and nothings better than a Grand Slam and lotsa coffee. Funny, I live in Chicago and there are no Denny's. Just Golden Nuggets. There's a Nugget by my house. Hell, there's a Dunkin' Donuts by my house. If I can't make it to a Denny's, a nice chocolate glazed donut will hit the spot. How come there are no Denny's in Chicago?? Oh yeah, this record kicks ass. Don't let the artist fool ya. Remixes from DJ Sim & DJ Wierdo and Charly Lownoise & Mental Theo are the BOMB!!! Yes boys & Girl...this one could be or is the next Rainbow in the Sky 11.79800098 outta 10.0000017 kiddies. Believe me, it's really good.

Well, that's about it for now. There's alot more out there, I just don't have enough room. New fun stuff from Ruffneck, KNOR, Mokum, Babyboom, Dwarf, BARR, (you know, the labels that most of the staff here hate) as well as Massive Respect, Evolution, Jolly

Roger, Hell, Hellsound, BZRK, Essential Platinum, Master Maximum, Pengo, Traxform, Impact, Knifeforce, Remix, GBT, Goblin, United Dance, Stompin' Choons, Just Another Label, Bass Generator, Universal Dance, RSR, Inferno, Waxweasle, Super Special Records, RNO, Supreme, SMD, StormTrooper, Ruffux, Test Crash, Black Label, Bad Vibes, Asylum, Ravers Choice and other labels that do exist. There's more to hardcore than Napalm & Kotzak... Have fun finding them...

Any fun stuff (promo's, mix-tapes, nудle pics, cash) you can send it to me at

DJ PHIL
525 West Monroe Ste 2400
Chicago IL, 60661
USA
Or call my no good ass at
312.509.4931(VM)
or PHILFART@aol.com
No mail bombs please..

SHOUT OUTS: The Hot Jams & Hip House Crews, Delta 9, the mASSive cru, and of course, all those who love the happy bits. No individual names this time... sorry.

PHIL TALKS SHIT.....

The reason why this whole thing'shing we call "the rave scene" blows so much is because of fashion. Once there were more than two brands of pants to wear, the shit started dying. Yeah, it's a look-pretty kinda thing going on. Who you know, what you're on and all that. And what the hell is with this tucked up dancing shit. I NOW GIVE "SOLID GOLD DANCER" AWARD TO EACH AND EVERYONE OF YOU!!! YOU ARE THE BESTEST DANCER I HAVE EVER SEEN IN MY ENTIRE LIFE!! ALL OF YOU ARE SO BEAUTIFUL. IT'S A SHAME THAT GOD PUT SUCH BEAUTY ON THIS EARTH. YOU SHOULD BE WITH THE FRICKIN' ANGELS. YOU ARE SO FUCKIN' COOL. I SHOULD CRY MAN fuck all that "look...I-practiced-in-front-of-the-mirror-for-several-weeks-so-watch-me-now Kinda dancing. What ever happened to everybody just bouncing around, speaker fucking and having a good time??? Where's all the fun creative stuff??? What the hell!!! Is everybody a freakin clone???? (I said i'd talk shit now.... Now i'm gonna get a ton o' flack) Also, why is it a year ago kids hated jungle until a passion? Now it's luckyn' cool! Don't say shit to me cuz I do like jungle (at least last years shit). I got a couple of crates to prove it. Respect to ALL those in the hardcore whether its cheezecore or its industrial noizcore. (Originally) I was pissed at Massive cuz most if not all the staff was against anything "happy". So be it, i'm not gonna say much and open up a can of worms. I just hope people remember that as long as it's gotta kick-it all good. I'm getting fuckin' tired of all the attitudes towards the music that helped put raves on the map- HARDCORE If I quit, ain't nobody else gonna do it- and I know alot of you out there don't mind the happy choonz. For all those who can't take the happy and will persist on keeping fast & fun music outta parties, who demand life less monotony- let me put in words you might understand- FUCK OFF!!!! GETTING SICK AND TIRED OF THE SOS BLAH BLAH BLAH YAP YAP YAP BLAH BLAH BLAH YAP YAP BLAH!!! Yaay baabaayaaaazstasaaaaaaabaaaagoozzzzz!!!!!!!!!!!!!!!!

-LONDON UNDERGROUND-

(UK Correspondent: Oliver Way, Morpheus Productions)

Well, welcome to the first of hopefully many more UK updates exclusively for Massive direct from London, England.

The last four weeks saw the start of the summer madness. We had the long awaited Tribal Gathering which although had to move location from Otmoor Park, Oxfordshire to Luton when down a storm. Fabio Paros played an excellent hard trance set and Sven Vath was, well Sven Vath: incredible. Hardfloor had an amazing live act performance, but Nuv Idol had the better performance covering all aspects of trance. The only problems were the local Councils presence and their prevention of the sound system being used to it's capacity. Universe said that they would try to re-stage the original Tribal Gathering at Otmoor Park sometime in September.

Talking of Festivals, this August sees the first Brighton Love Parade which will be a take-off from Germany's Berlin Love Parade. Floats will be driven down the streets with dj's playing and other music related organizations on. If you're around, check out the Inter 1 Records float which will feature DJ's Frankie Bones and myself playing sets.

Club Overview

FRIDAY:

ABSOLUTE, The New Colosseum, 1 Nine Elms Lane, Vauxhall, London.

This is one of the best techno/trance nights in London and a personal favorite of mine. Residents are Craig Thomas and Absoluton whom play host to only the most talented dj/producers from around the world.

This week (July 5th) has the Advent LIVE! They are one of the biggest producers in England right now, along with Neil Landstrumm and Surgeon. Everything they seem to touch creates pure quality dancefloor techno. Also billed was Damon Wild (Synwave), but unfortunately he was canceled due to lack of booking.

Well what can I say except The Advent lived up to my high expectations, delivering banging, dancefloor, madness and had the crowd going nuts. Not only that but they seemed to be really enjoying themselves, and were even dancing! The sound system and laser light certainly helped set the excellent atmosphere. Driving bass and acid loops had everybody in the groove. Forty five minutes was just not long enough. This was another great night at Absolute, but then again so is every week.

The rest of July has guests Woody McBride, Darren Emerson (Underworld), Steve Stoll LIVE, Tim Taylor, and Luke Slater, so I'll be back.

SATURDAY:

Sex, Love, & Motion, The Soundshaft, Hungerford Lane, Charing Cross, London.

This is another main contender for one of the best club nights in London. This time for hard house/trance. Tonight was a residents party with

DJ's Keith Fielder, Paul Tibbs, and Russ Cox. It has quite a following and is easily packed weekly with their regulars, and this Saturday was no exception. The venue has an intimate size and is rammed with 450 people. It is hot, dark, and smoky on an evening which with the right DJ's equals a 'full on' night. Paul Tibbs started off the evening with US and Dutch Hardhouse getting everybody in the mood and warming the crowd, creating an enthusiastic atmosphere.

Next up was Russ Cox who flowed out of the Hard House into a minimal Techno set playing tracks on Communique, Novamute, and of course the mighty Advent.

He took the crowd to the next level, driving them higher. Finally the next perfect follow up came from Keith Fielder delivering a Trance/Acid set and sent everybody ballistic. The last hour was nigh and Keith Fielder had to wind the crowd down. This he carried out with a fusion from Trance to Deep House, Brilliant! Watch out for Mr. Keith Fielder he will be playing in New York on August 24th at The Roseland.

This is a true underground party, and is every week playing host to some of the best underground DJ's around.

Saturdays:

-Deep Space, The End, 16a W. Central St. London / Monthly night. Residents: Colin Faver, Brenda Russell, Mark Dale & Josh. Guests: Luke Slater, Angela Matheson.

-Kingsize, The Complex, 1-5 Parkfield St., Islington, London / DJ's Marshall Jefferson (6th), Derrick Carter (13th), Armand Van Helden, Marshall Jefferson (20th); Jockey Slut Mag. party (27th) The Orbit, Afterdark Club, S. Queens St., Morley, Leeds / DJ's Justin Robertson, Surgeon (6th July); Woody McBride (13th); Westbam (20th); Luke Slater, Andy Weatherall, Steve Stoll (27th)

-Voodoo, O51 Complex, Mr. Pleasant, Liverpool / DJ's Billy Nasty, Carl Cox (6th); Justin Robertson, Eric Powell (13th), Dave Clarke, Kris Needs (20th)

NEWS:

"Frankie Bones" 'BonesBreaks Vol. 6' "6 Hours To Phoenix" is to be remixed by Dave Hedger (x - InnerSphere, Saborettes). It will be released on a Deep Blue Music subsidiary.

"S.L.M. Resident Keith Fielder is playing at "Monkey Business" at The Roseland in New York on August 24th, with Woody McBride and Adam 'X'.

"Frankie Bones played a 3 hour radio guest slot on Kiss FM (London) recently. His first ever in the UK. A "Deliverance, UK." is being planned for sometime before the end of the year in London. His next UK tour is August 21st-24th. Dates are Megatropolis w/ Oliver Way (thurs); Ireland (fri); Brighton Love Parade w/ Inter 1 Records (sat); "Repete" at The Complex w/ Colin Dale and Oliver Way (sun)

Adam 'X' recently carried out an interview for Magic

Feet. They will be having out a magazine launch party for October with DJ's to include: Surgeon, Neil Landstrumm, Christian Vogel, and Adam 'X'. Adam's tour is two last 2 weeks and other bookings so far are Absolute, Electric Underground, and House of God.

*James Christian is carrying out a UK tour with Nervous Records to promote his album release "A Better World" during the last week in September. Dates so far are Hallogate, Leeds (26th); S.L.M. (28th); Kingsize, The Complex (28th). The tour then continues onto France and Switzerland. He has a new track coming out on ESP/Sun later this summer titled "The Renegade"

"If you are a producer and have ever thought of sending demos to UK labels please beware of Magnetic North. This used to be owned by Dave Clarke, but since being handed over, many US artists have been 'ripped off'.

*Woody McBride tours France in August, with stops in Bordeaux and Avignon. He has become one of the most sought after Techno DJ's within the UK, and Communique is constantly receiving great reviews.

*Sonic Groove Records exploded into England with Polarix "The Encryphon Factor EP" Their follow up: Reade Truth's exploration into futuristic experimentation, "Head Air", and England's own Tony Clements "Distorted Waves of Ohm" have been receiving a lot of attention within the UK press.

*The underrated New York underground House DJ Luis Anthony from Long Island's Caffeine is to tour the UK for the first time during the end of October/beginning of November.

*The Chemical Brothers are currently in the studio working on a new album. They have taken up a residency at 'Heavenly Social' at Turnmills, 63 Clerkenwell Rd., London, with fellow Trip Hoppers Richard Fearless and John Carter (Monkey Mafia). *Keep an eye out for Missile's latest release D.H.S and the House of God remixes

RENEGADE OF THE MONTH

After several promoters inquiries for bookings regarding Robert Mulex, I decided to find out his fee and availability. I was told by his manager that he would not play the US "rave circuit". Call me an asshole but if it wasn't for the people in the "rave circuit" Robert Miles would not be where he is today. So save your \$4000 for a DJ (that fee is not for a live performance) and book someone who appreciates their roots. His latest release here "Fable" is not to come out in the US yet, as it is too similar to "Children" His label wants him to release a more vocal track.

NEXT ISSUE WILL FEATURE UK RECORD REVIEWS

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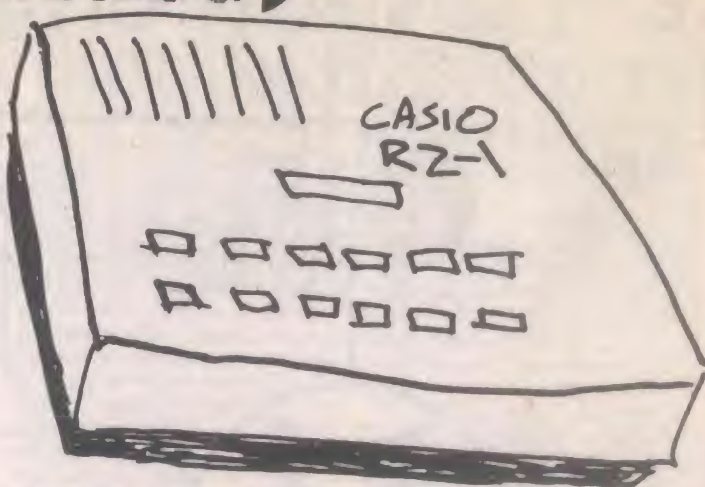
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mark verbos CAPTAIN'S ANALOG

Well gang, even though it is not analog, I am telling you about the Casio RZ-1 this time. I know what you are thinking... Casio is shite and you can buy it at K-Mart, but this is an exception. The only Casio products worth touching are the CZ-101 (a cool phase modulation keyboard synth that is less than two feet wide), maybe the FZ-1 sampler (probably not), and the RZ-1 (a cheesy mid '80s drum machine). I would categorize drum machines into a few categories. The first is the machines that use samples and sound like an acoustic drum kit (I hate these). This includes all new machines except the Navation Drumstation. The second is analog drums machines (I love these). This includes the TR-808, -909, and -606. The third is machines that are supposed to sound like acoustic drums but are so pathetic that they are useful in techno trax. This is where we find the TR-727 and the RZ-1. The RZ-1 has appeared in a ton of releases now and I believe it is still basically undiscovered among old machines. You can still find this machine for \$125. Hyperactive has used this extensively in his work on Hybrid. Also check out "Work That Motherfucker" by Steve Paindexter for a noteworthy RZ-1 workout.



THE LAYOUT

The RZ-1 is a table-top box like all regular drum machines. It has pads at the bottom (the closest end to the user), a LCD in the middle, and volume sliders near the top-left. The volume sliders are for each individual sound, although some sliders are shared by two sounds... like the rimshot and snare. There are individual outputs on the back. So, if you have a large mixer you will not need to mess with the little sliders. This is suggested as the internal mixers in old drum machines are very noisy and lack the headroom of real mixers. The sequencer is very easy to use as it operates in the same fashion as most other drum machines, tap the pads in time to build up patterns. The machine has MIDI, so even though there is an internal pattern sequencer, I trigger mine from an external sequencer. The sounds do respond to velocity, allowing rolls and creative articulation. Four .5 second samples can be saved in nonvolatile memory and used in your patterns. You can also gang together two pads for a one second sample or all four to record a two second sample. Since the memory is nonvolatile, they stay in the machine even after power down and are only deleted if you sample over them. One half seconds may not sound like much, but it is plenty for percussion sounds and single syllable vocal samples.

THE GOOD NEWS

The Hi Hats. They rock. Even I am a little bored with the old 909 Hi Hat, and this is something entirely different. The clap is also very usable. It is a lot tighter than the Roland machines' clap and works very well in house trax, or if you are Hardfloor. The sampler is, for many of us, all that is needed. It's eight bit sound makes anything dirty and is excellent for short, very short, vocal clips. You can make a beep or quack on a synth and sample it here and start sequencing it. The RZ-1 has MIDI. No need to waste your time fucking around with sync boxes and front panel programming (don't get me wrong- I love that and all) this thing can be controlled by anything. You don't even have to touch it if you don't want to! The best part about this machine is that it is Cheap... Cheap... Cheap...

THE BAD NEWS

Although there is a pad for each sound, every sound is part of a pair, and of that pair only one sound can play at any given time. For example, the snare or the rimshot, but not both. They can be in the same pattern, just not at the same time. This is useful sometimes, like with the Hi Hats, but usually IT SUCKS. The velocity is not really 127 steps- I don't know what it is, but it isn't right. The response is not as sensitive in the higher numbers either. The front panel pads and the patterns only respond to one velocity level plus a "mute" level and an "accent" level. The sampler's time is too short and quality is too low for anything with extended frequencies like a 808 kick or anything high pitched. The output jacks are very cheaply made (figure that, Casio) and are prone to crockles. This has happened to mine and two friends of mine, you can use the headphone jack or the individual outs if necessary.

WRAP UP

Yeah I know it seems like there is a lot of bad and not a lot of good, but the sound is all that really matters. You could just sample the sounds (this

will stand as the only case I'd suggest that). I think the internal sampler rules. It sounds shite, but what it works for it slams it. If you have heard TB-Boby, my release on Hyperspace, the "Jack" sample is coming from an RZ-1 as is one of the 303s on the other track on that side. Very useful, especially at live sets because you don't have to load. Only four though, damn. I suggest everybody get one of these, but I hope nobody does because I have enjoyed the fact that not everybody has these great sounds. Until next time, buy my records and send me Moog Modulators. Peace.

Cynesthesia

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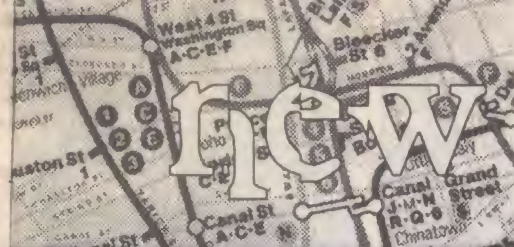
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2

installment 2

the loneliness of sunrise
warm air is circulating all around
I'm sitting and staring out of the window
not blinking an eye
As the sun slowly rises
staring
longing
hoping
dreaming

WILL IT EVER COME?

realization sometimes comes at the least expected time

I'm sitting in the Laundromat on Broadway the cycle is on a high and I am on a low my blank stare gazes at the solid white stream of socks and boxers that whip around the wamb of the quarter eating soap ejaculator my mind focuses on her I fight it's too late for so long I put her away in storage she had this fuckin gift it's been one iced year and as I fold my socks and toss my boxers away It feels as if I know that it's time to represent for numero una and I had to go for mine.... but I had to crawl

what was behind the steel doors was unlike anything he had every scene before it was new years eve 92-93 he was with her wearing a t-shirt in the 60 degree weather on Prince St. soho nyc the freak nyc weather his complete fulfillment with her time stood still as millions of ravers swarmed the entrance to the event it was all so surreal as the trails swirled around the crowds and the two were pulled with the masses into the basement of the building where they were never to be the same again... a road lay divided...

Channel 5 News

New Years Eve, a tv screen, a male reporter with gray suit, a wide tie and an I couldn't give a shit smile

"when asked what happened at this so called new year's (picture a liver spotted face with twisted lips in a disgusted manner with most probably seriously kickin' breath saying this) rave one young "generation X'er" told this reporter"

switch to clip...

Holy bleep it was an amazing party everybody was digging the vibe when I arrived they were spinning some eerie ambient in the chill out room but I had just dropped and

"Pardon the interruption dropped what?"

nothing. nothing anyways this was my first rave I had always grooved to house but this this my friend was the next step it was a pierced dead show it was love under lights the music carried me through the first room had bangin' techno spun by the finest the beats moved my legs and spun me into submission I was at the mercy of the music and it didn't let me slow down till the bleep pigs busted the party up there was melee everywhere

they said it was a fire trap those bleep could kiss my bleep bleep"

"and what did you think"

it's the establishment who can't get a piece who are against this this is New York and everybody has to get a piece of the action this unification of the people is only the first step if the vibe that I felt tonight was true then this will never die

"what is this rave deal most say it's a bunch of drug addicts"

yeah drugs are part of the scene but they aren't the scene the vibe is what brings it together friends love and spirituality through dance some use drugs to enhance this but...

his mind was impulsive to walk away from the microphone and the couple began to gravitate toward the path train they fought their way through crowds of drunken displays of happiness and urinations broken bottles littered the streets and Christopher was even closed down to cars the singing in the streets only added to their little vacation as all the madness trailed towards the train station that would take them back to hoboken and her brothers apartment the two entered and were greeted by ferocious lights that weren't too friendly to their already dilated pupils the wait was long and in between shifts of state they helped many figure out their way home finally the blue line came and the mass soon warmed the stifled air with sweet alcohol breath streaks of stale wind from the dank tunnel cooled the car as it whipped through a mind blending maze that soon brought the two stumbling to the living room and a beat up couch that would soon conceive pleasure and thought

it's 9 am and this pod is ready to melt I just need to spill these words and then jump into a coma it had to be the coldest day of the winter I picked up my buddy Dan at 930 we were headed to Connecticut and that meant a two hour haul into the woods the whole way up it was if time was in slow motion and we were hurtling through the stars the snow was falling so hard that forty miles an hour was all that our hearts could take picture a pitch black highway with wind whipping the snow around the car and you got two morons who had to go to a party it's the music that's the drug well of course nothing complements a rave mission without the routine misplacement of reality and your surroundings so here we are in the middle of the state not knowing where the hell we were after twenty minutes sherlock and cluseau finally discovered a phone we realized we dropped a ray when we should have opted for a left at the exit to the turnpike so we backtracked to the exit ramp and continued on to where we weren't the rollerink was hidden back deep into the wooded property I parked the car and we went in things were only going to get stranger

twenty five minutes later we score some tic-tacs and we are off to the races both of us were freezing it seems that the owner of the rink felt it was too warm

in his castle and opened the side door for ventilation combine that with ten degree below weather and a no smoking indoor rule and we tried to warm up with some coffee the funny thing was here was Dan about to warm up to chemically induced pulses and the guy orders decaf says caffeine fucks with him It gives me heartburn you son of a eyes gaze over jesus christ look at that bouncer many eyes leered at the Harley dude swigging the jock a violent presence never mixes well with a harmonizing rave we ignored it and jumped on the dance floor dan's eyes were rolling to the beat as he was entranced by the visual screen projecting the geometrical patterns moving in an abstract manner that seemed to be on time to the four four beat of the house music that was so loud that it surrounded and engulfed all the ravers on the floor energy was pouring out and people started to become immersed with sweat and joy it was the sound of acid that carried people away from all that represented evil and people danced silently and peacefully

electronic noises were being layered upon a conga beat and the dance floor exploded with energy laser lights lit the rink and I noticed the clock five am and time had flown by along with half the crowd there is a stark beauty in darkness that light can only damage

dan needed a smoke and we headed to the right corner of the rink where the open door led to a smoking area that was being occupied by huddling masses of nicotine junkies that were exchanging fragid air for that of a flavored country to the right was the harley dude standing tall and angry as if his best bud just smacked up his hag and with a look of disgust and sheer madness security dude slams his beer bottle against the dumpster and bellows out these fuckin kids what the hell is wrong with them pierced this pierced that bunch a goddamn junkies dan saw the ecstasy of the evening roll out of my eyes and he grabbed me and we never turned back...

the head is hanging it's eight am an all nighter head sways into a mental overdrive millions of images the night runs through my mind over and over miss her stealing the blankets walking through the crowd hard trance layered the audio empty feeling deep vocals set my mind adrift out of nowhere she hugged me temporary sense of warmth lights sweep through me last note dropped sit and think waiting for sleep

The door swung behind me and could smell trouble She sat down behind the oak desk, stared at me and began to speak

"What you did was inexcusable..." Boss went on and on and so did my mind I didn't reply though I sat and swallowed my pride I knew this was only because she lost face, she lost her cool in front of others and advising execs just can't do that. Her lips moved my mind to realize how disillusioned I've been here I was being shredded and I just needed some sign that someday I would understand, someday I would find my purpose

all comments (positive or negative) are greatly appreciated, please drop me a line

-Brian Karp karp0674@wpo.earthlink.net

COMMENTARY D O O R M O U S E

Music is a fundamental part of life. It enriches, it is atmosphere. Music is what this magazine is about, music is what the scene we cover is about. At least we like to think so.....

As a movement, as a mass which is hard to classify, one of the things that most of us agree upon is that mainstream society is trash. With strict societal life comes snags, boundaries, borders, rules, and, among other things, the staunch odor of politics. With politics comes mudslinging, corruption, slander, etc....

"Raver Politics". What a bullshit phrase. Gossip would be more on the point. How much babble can one techno kid make? Who could care less about who you saw, spoke to, or hung out with? The last time I checked, Super-Illustrious-Outter-Galactical-DJ Craparse was a living, breathing human just like you and I. But... an ego is just like a dog. It will consume anything. No matter how pure or how dirty, it will take it. It will eat until it is sick, and then eat some more.

Old to the new... in every way, shape and form of life, there is old making way for new. It is evolution. Too many times I have seen, printed, or heard spoken how long someone has been in the "scene", and along with that comes a certain air of pomposity and superiority. To quote the overquoted, "It ain't where you're from, it's where you're at". Obviously many people are at the level of an over-inflated head, basing their sole existence and contribution to this movement on when they began attending. Ironically, those individuals sitting in the corner bitching about "back in the day" are the same ones still there, still giving up their hard earned money, doing nothing to change what they see as wrong... and now they're leaving early, with a frown in place of the smiles they used to wear, being taken over by a new crowd. Realize this: no one cares when you started participating. Realize that by bickering instead of acting, you are the problem, and the very thing that you complain about. Realize that without new people coming into this thing called Rave, there would be no new outlooks, no new ideals... only stagnation.

Much of the problem with this "Raver Politics" scheme is the general lack of need for it. What is a rave if it is not a celebration? A celebration of music, freedom, a celebration of whatever you want it to be. It seems as though politics and celebrations just don't go hand in hand. Think of politics. Old white males in bad suits debating trivial subjects endlessly. Now think celebration. Insanity, smiles, a general lack of control. It seems as though these two things are at exact opposite poles.

Music is a celebration, an art. It stimulates the brain, and many of us have chosen the music with the most stimuli... Electronica. To truly set aside the bullshit of politics, gossip, backstabbing, etc.- you have to realize that the music is, if there is one, the uniting force in this game. We all have the power to understand the music, to sit down and listen deeply, letting the machines tell the story.

Unlike any other form of music, the music we celebrate with is not filled with surface messages or in your face propaganda. When you listen to electronic music, there is no direct message, no words to follow. Instead, there are subliminal codes, undulating frequencies, trance inducing rhythms. This music is freeform interpretation, an open door. To set aside preconceived notions, this is the point. To allow the music to seep deep into your grey matter and tell you a story that you are free to narrate through images and pictures from your subconscious mind. No two stories will be alike, no two images will flash on the screens of two different minds. Music is a huge canvas waiting to be torn into by the ink of your mind.

We are not a nation of control... of fashion, of timed or controlled dances. We are a nation of nakedness, of the trance dance, flailing madly to to bizarre rhythms. Whether we think it true or not, the only culture we can draw a parallel to are the tribalists, with their beliefs in dance to gain a higher mental state.

Here we go again, you're saying. Instant raver jargon, babble to appeal to the ecstasy munching masses. But by drawing a parallel to the tribes, the indigenous Americans, the Africans, the Mayans, we can see that they practiced much of the same that we do today. Celebrations lasting for days with a sense of family, as well as (in certain cases) the use of psychedelics to find themselves.

To cohesify this parallel, we must address the use of drugs. When those before us used outside stimulus in their ceremonies, they used with a purpose, to cleanse their minds, to talk to the gods. So ideal, so right. It is obvious that somewhere the purpose was lost and drugs became "recreational"... getting high for the sake of getting high. What a downfall. Whether it be marijuana, LSD, or anything in between or beyond, each drug experience ideally should have a purpose. Proper music is a drug, and within it is a purpose. It drives your mind, it opens up patterns of thought. As it is the art of the DJ or the performer to lay the structure, it is the listeners art to take the blueprint and build upon it in their own way- to interpret the sounds into a thought on a personal level. The listener is as much a part of the whole as the performer. While the performer provides the means, the listener provides themselves with a personal end. Ask yourself, what end are you reaching? Is the end true to yourself?

In the end, only you will remember how you looked, how impressive your dance steps were, or who you talked to. Do not step in with a goal to impress or to become known. Step in with a goal to grow, to better yourself. If nothing else, to think deeply about yourself, to ask yourself the questions you fear most, to clear your head of the trash that gets in the way. Ultimately, you will find the truth in the music, an abstract truth... one clear of the cloudiness and uncertainty of every day existence.

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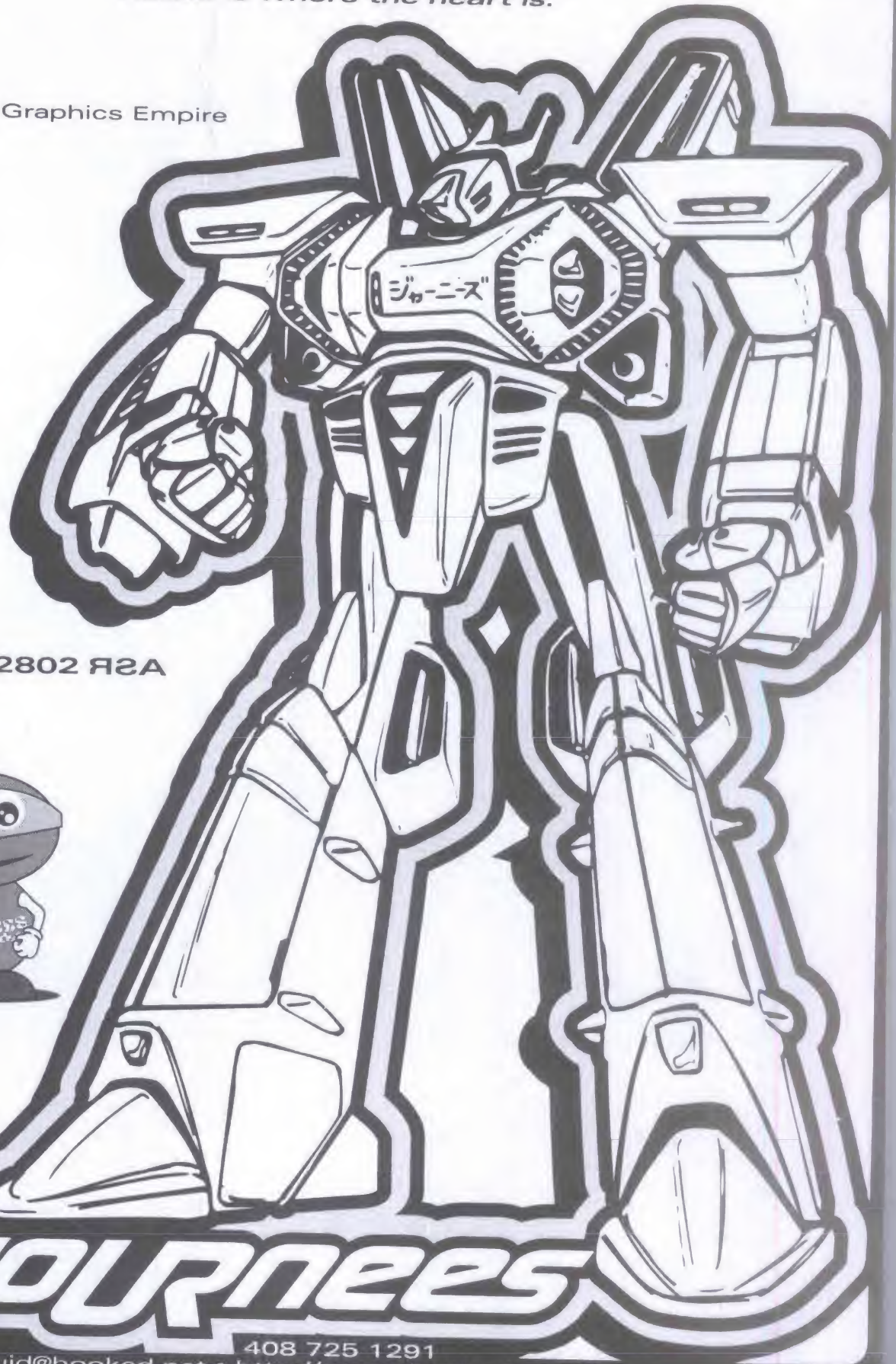
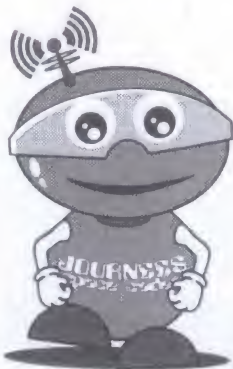
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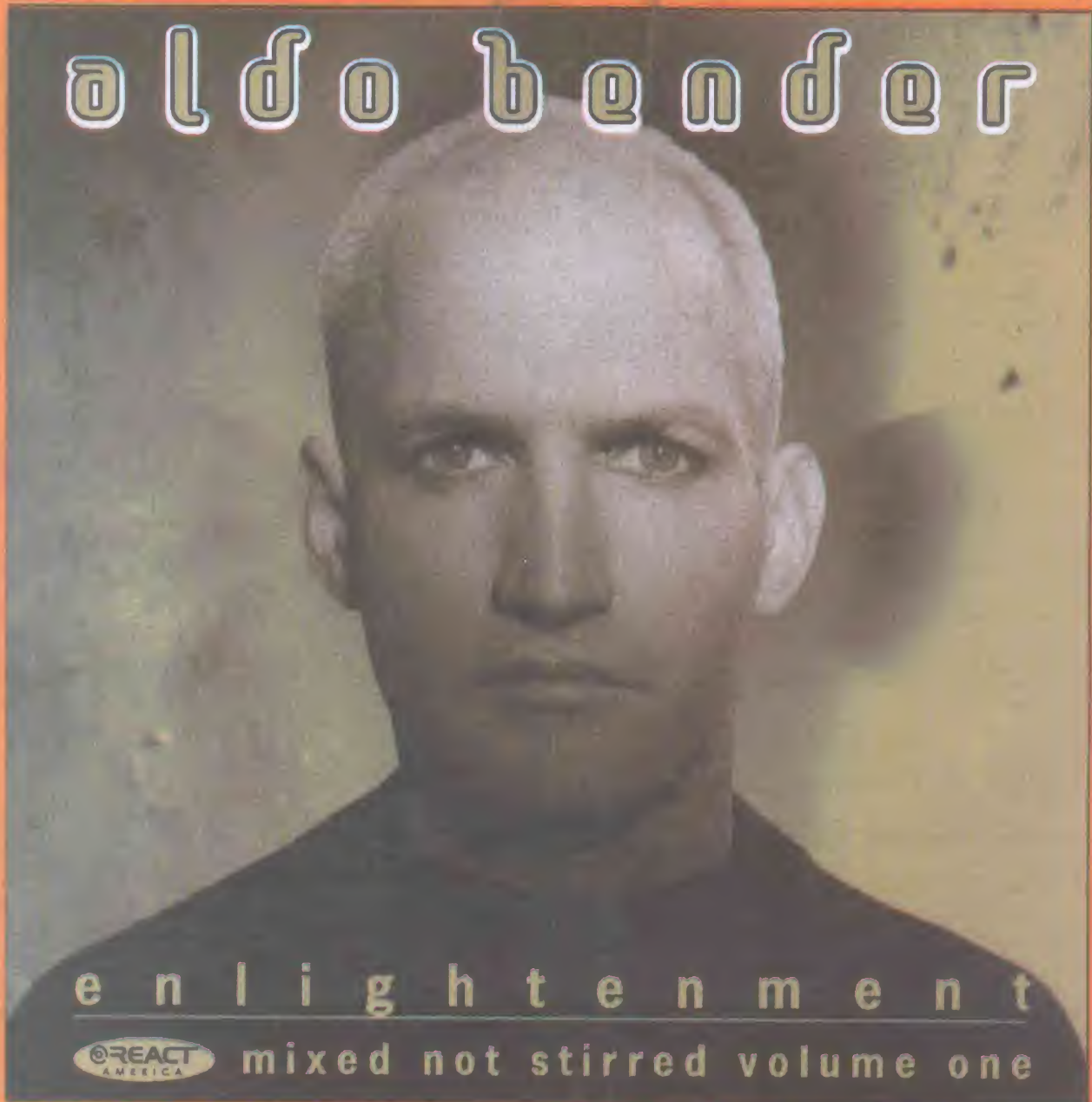
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